

A  
D I C T I O N A R Y  
O F  
L O V E.

O R  
THE LANGUAGE OF GALLANTRY  
EXPLAINED.

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L O N D O N:

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## P R E F A C E.

**W**HILST the French are, with great wisdom, laying our English literature under contribution, especially in the article of Dictionaries, as appears in some late works, in which they have adopted, and endeavoured to improve our plans, it cannot but be reckoned fair war to make reprisals upon them.

The following work then owes its existence to an idea taken from one of their authors, whose notions are adopted or followed as near as could comport with the difference of language and idiom. Its utility will appear from the following considerations.

All Arts are distinguished by terms peculiar to them. Physic and Heraldry are scarcely sciences, but in virtue of their hard technical nomenclatures.

Love itself, having lost its plain unsophisticated nature, and being now reduced into an art, has, like other arts, had recourse to particular words and expressions; of which it no more behoves lovers to be ignorant, than for seamen to be unacquainted with the terms of navigation. Neither is the glossary of it so easily acquired as might be imagined.

Nature, it will be said, gives excellent lessons; it is enough to listen to them, without other instruction. This is, however, reasoning upon the principles of antiquity; as false in Love, as those of Aristotle in Natural Philosophy. Nature alone is of little service; nay, may even be pernicious to those who trust to it, in a passion, of which Art has usurped the government.

All the tribute that is now paid to Nature, is only a preservation of the appearances of it, to hinder Art from defeating its ends by being too transparent; as ladies, who are artists in laying on their paint, endeavour to avoid if possible, the suspicion of it, nor plaister so coarsely as to have it seen.

Those

Those who will compare this work to what their own observation and experience will have taught them, will readily acknowledge the usefulness of it, especially to those whose hearts are yet in their novitiate.

Whenever faults are committed in Love, on tracing back to the original cause of them, they will be found owing to a mis-interpretation of some term, that has not been reduced to its just value. Then, and sad is the resource! those thus imposed on reproach themselves with their ignorance, and complain in the tone of a Tragedy-Princess; deserted, like poor Dido, who for want of the experience of a modern widow, giddily took, in too literal a sense, all that Æneas said to her.

That pious Trojan made no scruple of employing all the fine words imaginable, and she was silly enough to make no allowance or deduction from their apparent signification. Who does not know how dear her ignorance cost her, and what a noise she made when her sanctified lover pleaded his mental reservation, with all the casuistry of the most consummate jesuit?

“ You

“ You cannot say, ’midst all that I profess,

“ One word of marriage e’er my tongue exprest \*.”

This example may suffice; and modern gallantry is scarce composed of any thing else, but these terrible *quid-pro-quos*.

It is true, indeed, that the fashion has been long exploded of stabbing, poisoning one’s self, and the like tragedy-follies. But it is still a vexatious, lamentable circumstance to be deserted, if for nothing more than the having been a dupe.

This Dictionary then may be of use to prevent these disastrous accidents. Young people, and especially of the fair sex, whose mistakes are the most dangerous, may find their account in reading it. Those who have no tincture of knowledge in the terms of this important language, will be sufficiently instructed, and taught to distinguish the Birmingham-trash, so often palmed upon them for the true lawful coin of the king-

\* *Æneid*, Book iv.

dom of Love, in which nothing is commoner than false coiners, whose number keeps them in countenance, and makes this crime of high-treason pass, at the worst, for no more than a venial error.

They may here then have the advantage of learning, by a salutary perusal, what is but too often the fruit of a practice never but attended with the greatest danger to them.

born of love, in which nothing is commoner than false comfort, whose number keeps them in countenance, and makes the crime of high-treason pass, at the worst, for no more than a venial error.

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# A.

## ABSENCE.

*How dear is my absence from you going to cost me? How tedious will the hours seem?*

This signifies precisely, "If I was always with you, my stock of fine speeches would be soon exhausted: I should have nothing new to say to you: when I see you again, you will like me the better."

Some rhiming fools are fond of the occasion of complaining, in lamentable verse, of the tortures they suffer by absence; which is, however, only a handle of shewing their wit, at the grievous expence of truth and reason, which they martyrize in the stale, trite hyperboles of hours being months, months years, and years whole ages, in their kalendar; of their being kept alive only by the hopes of seeing what they love again. These strains are proofs of the real absence of common sense.

*To ABUSE, to incroach, to misproceed.*

This term is often used in protestations, and generally tacked to a negative. *No! I will*

B

*never*



## A D

*never abuse your goodness.* Or *without the negation*, in a more emphatic strain: “I ever abuse your goodness!” *Heavens forbid!* All this signifies, purely and simply, “since you will have promises and protestations, to bring you to my ends, there they are for you.”

Sometimes it is used in the following case, with great art and delicacy. Thus, when a lady grants a slight favour, as a kiss of her hand, perhaps even of her mouth, and the lover, who is never to be satisfied, proceeds, on such encouragement, to liberties which put decency in danger; the lady, naturally alarmed, chides the encroacher. *I am too good-natured.*—*I own*, replies the sly lover, *I abuse your good-nature; but, with so much love as I have, 'tis impossible to have discretion.* This confession, that he *abuses* her goodness, carries with it such an air of candour, that it is hard not to forgive him.

## A D O R E R,

Is a common term in the love-cant, but begins to be somewhat obsolete, from its being hackneyed out.

Chambermaids, milliners, and sempstresses are very fond of adorers: and who can resist such an humble, pathetic strain as

*See, at your feet your poor adorer dies?*

## A D

### *To A D O R E.*

This sacred word is adopted into the love-language, and proves two things :

*First*, That the men are perfectly knowing, and acquainted with the vanity of women, who are apt to take themselves for little goddesses, or at least divine creatures.

*The Second*, That they are not sparing for any expressions they think may make them lose the small share of sense their vanity may have left them.

*I love: love did I say? I adore you!* The true meaning of which fine speech is, “ The secret of pleasing consists in flattering your self-love, at the expence of your understanding. I am straining hard to persuade you, that you have distracted my brain; not that it is so in the least; but, whilst I laugh at you in my sleeve, for your swallowing this stuff, I may gain wherewith to laugh at you in good earnest.”

### *To ADDRESS one's self.*

*To whom do you think you are addressing yourself?*

This phrase, severely pronounced, may be employed by a lady to dash, or disconcert her lover,

## A D

lover, to inspire him with respect, or check his forwardness. It is as much as to say,

“ Let us see whether you are a novice or  
“ not? Whether you have duly taken your  
“ degrees of assurance? or whether you are  
“ not in your horn-book of gallantry?”

*You address yourself to the wrong person, I assure you.*

This little affectation means at bottom, that one is not sorry to have a lover, but that it is necessary to put on an air of dignity; to remind him of one's value; to give the spurs, whilst one reins in the bridle.

However, these finesses of love-rhetoric overawe none but fresh-water adventurers: and that terrible expression, *To whom do you think you are addressing yourself?* is oftener a trap for a compliment, than a denotation of anger.

## A D V A N C E S.

When these are made on the woman's side, they either suppose an excessive superiority, or an excessive love.

A woman who has made advances, never remembers them without rage, unless she has reason to remember them with pleasure.

## A D V E N T U R E S.

Adventures in gallantry begin to lose much of their relish, by the want of their former seasoning,

## A G

soning, fears and dangers. Assignations are now so easily made, that a man must know little of the world, who thinks there is any need of a masquerade to make them at. It is just as insignificant, and as much out of use, as rope-ladders or long cloaks.

### AFFLICT. AFFLICTION.

By these words is commonly understood the effect upon our mind of some disagreeable object. It is only in the mouth, or letters of a lover, that they have little or no meaning.

### A G E.

When relative to years, is a term very seldom employed in love : for to talk of age to a young person is no part of praise. It is a cruel offence to a woman any thing advanced in years ; and even a middle-aged woman takes no delight in those chronological discussions.

It happens indeed sometimes (but very rarely indeed) that an ancient coquette will venture to pronounce the word *age* ; but then it is only to make a particular merit of it to herself. *How can you like a person of my age ?* This is far from meaning, " I am too old ; I know it ; and am persuaded I have not the charms " to captivate a young man." What she

## A G

would be at, is to tell you, "*If I have not all the bloom of youth, neither have I its failings: mellow fruit is not so ill-tasted.*" Upon which, the cue of him who has his reasons for courting her, is to answer, "At your age! Madam; at your age, you are but too charming! Where, without flattery, shall one see a nobler air, a fresher complexion; and then so much fine sense!" with a thousand other impertinences in support of an evident falsity.

The cruelty of Age is to destroy beauty, at the same time that it leaves every desire standing, of which that beauty alone could procure the satisfaction.

The word *age* may also be employed to oblige a lady with a critical observation on the age of her rivals in beauty. See *Mrs. Fillamott, in her rose-coloured gown, or pink ribbons; can it become one of her age to lay scenes for smiting?*

AGE, in the love-measure of time, applied to absence or impatience, is often employed to signify a moment: but moments are ages to a lover with his mistress, in a different sense, before, or after enjoyment.

AGITATION. Emotion.

Sentiments excited by the sight or conversation

## A L

sation of a person one loves—There are amorous, anxious, pleasing, timid agitations, which have all their different expressions, by looks, sighs, blushes, &c. but few are more significant than that of the fan masterly managed.

### A G R E E A B L E.

A term often used for a modest cover of one's real sentiments to a very ordinary woman, with too much sense not to suspect the sincerity of one, who should pretend to assure her seriously that he thought her handsome. Thus the saying, "*Madam, I see nobody so agreeable as you,*" means, "Since I have gone so far as to tell you that I loved you, I must look out for some reason to assign for it: Now the quality of agreeable being one of those ideas of caprice purely arbitrary, a *je-ne-sçai-quoi*, that admits of no dangerous definition, it may serve till I have gathered impudence enough, or you are grown silly enough, for me to tell you, you are handsome."

### A L A R M S,

Is one of those poetical words often employed, especially in sonnets, madrigals, odes, and the like productions of the small-workers in poetry, where it chimes to *charms*, or *arms*,

as



## A M

as *strife to wife, pleasure to treasure*, and other the like stationed rhimes. It seems to express the state of a heart agitated by desires and fears : but now, when one says, *I feel the tenderest alarms* ; it only means, “ You have  
 “ doubtless heard it said, that love is never  
 “ without anxious desire, founded upon an  
 “ old-fashioned maxim, that this passion is a  
 “ state of torment and disquietude, and very  
 “ apt to take alarms at a shadow : you would  
 “ then dislike too tranquil a lover ; and since  
 “ you must have fine words to please you,  
 “ what can be finer than these ? *I feel the ten-*  
 “ *derest alarms.*” And no doubt the nymph must be very ill-natured if she does not employ herself instantly to claim them.

### A M I A B L E.    Lovely.

Formerly denoted a person, whose beauty and merit captivated all hearts. It is now in very common use, and applied, indifferently, to all whom we take for the objects of our fancy, vanity, or fulsome, maukish flattery.

### A M O R O U S.

A term which means one constitutionally inclined to gallantry ; a character that used formerly to be expressed by a much coarser word,



## A N

word, which is now entirely exploded ; whilst the character itself subsists in its full force.

### A M U S E M E N T .

Love, Passion, are often terms used to cover what is no more than an amusement. It is generally only used by way of confidence to intimate friends ; as, *I court such an one : I visit her ; she is an amusement for me.*

### A N X I E T Y ,

Is a symptom inseparable from the love-sick.

“ *I am under a mortal anxiety,*” is a phrase of course, with which one seeks to give a pretended passion all the colours of truth : for a real one never goes without it.

The loyal subjects to the empire of love ever pay their tribute of anxiety. Sometimes it consists in the fear of not triumphing openly over a rival ; sometimes in the uncertainty of gaining one's point. The Fair precaution themselves against indiscretions ; they endeavour to snap a heart from their best female friend ; they want to keep a train of lovers, or augment it without losing any by discontent : others are busied in preserving a reputation to which they have no right. All these aims are not without their respective anxieties for the success ; and yet these anxieties are preferable with

## A R

with them to a dull insipid state of indifference, which composes to them *a frightful void*.

## A R D O R,

Is a synonymous term to love, commonly employed to avoid tautology, or raise a climax. Your sayers of fine things are very fond of this term ; which, however, is very much descended into subaltern gallantry.

## A R G U S,

Confidant to Juno, who kept Io, changed into a cow, for being one of the mistresses to Jupiter. He had an hundred eyes, and yet could not acquit himself of his charge with honour. Mercury found out the means to lay them all asleep. His name has been since given to all who are set as spies over women.

When an husband assumes that character, it is not only piquing his wife in honour to a trial of skill, but makes a sauce of the highest taste for a gallant, who might himself go to sleep over his intrigue, without such a difficulty to enliven it.

One of the gallantest Poets of antiquity employs a whole elegy, to engage his mistress's husband to clap an Argus or two upon her, without which he declares to him plainly, that he will not do his drudgery for him; for that,

as

## A S

as it was, he might as well be her husband, as to go bed to her with so little let or impediment.

Your cautious mammas are very often the dupes of the Argusses in petticoats they plant round their daughters dear, and who often call the enemy that would not perhaps think of them, instead of guarding their charges from him.

### ASSIDUITIES.

*Do you reckon my assiduities for nothing?* means, Have not all my trifling and dangling after you, convinced you of my passion? Have not I gone through the usual course of preliminaries? Have not I handed you into the boxes? squired you to the gardens? picked up your glove when you dropped it on purpose? gallanted your fan? and, in short, played over all the monkey tricks of a led-lover?

### ASSIGNATION. Rendezvous.

The expert in gallantry never so much as mention these terrible words to a young adventurer of the fair sex; they are too alarming; but they generally employ some circumlocution; into which, however, they put the full value of the thing itself. But if the fair-one consents, and keeps touch with her appointment,

## A T

ment, she is the fool ; and if ~~she~~ returns without special reason to remember it, she has met with one.

### A T T A C H M E N T.    See LOVE.

The lovers of these days, persuaded that a commerce of love with the fair is never more flourishing than when it is a free trade, look upon an attachment to one person as too hard a restriction to unload at one port, though a gale of desire should blow strongly towards another.

Long attachments, then, are now treated as tiresome and insipid : in short, matters are now so managed by consent of all parties, that there is no such thing as making a breach in constancy ; since the whole of that old wall is entirely pulled down.

### A T T R A C T I O N S.

A flattering term, and of great use to advance one's affairs : for however versed a fine lady may be in the science of the love-language, it is hard for her to conceive, that, when applied to herself, it may not signify, as formerly it did, an assemblage of charms and perfections that constitutes a beauty. Thus, when a lover whines out, *No ! it is impossible to resist such attractions !* This phrase, duly construed, imports,

# A T

imports, "If all the soft trash I have expended upon you is not yet able to touch you, I have a reserve-lunge, which you will, with all your cunning, be hardly able to parry; and this is it;"—Then, *attractions, charms, enchanting beauty*, are let fly in a volley, and never fail of doing wonderful execution.

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## B.

### BARBAROUS.

A WORD of great sound, and little meaning; used to express the discontent of a lover. *How barbarous you are!* signifies, "You surprise me; I did not expect such a long resistance: my pride begins to murmur at it."

### BEAU.

A common word to express a medly character of coxcomb and fop; one who makes dress his principal attention, under an utter impossibility of ever succeeding; as may be demonstrated by the following plain syllogism, of which the air of pedantry may be excused for the sake of its justice.


No fool can do any thing well.

None but a fool will make dress the business of his life.

A fool therefore can never dress well.

And this is so strictly true in fact, that there never was, nor probably ever will be, a beau well-drest.

This advantage can only be attained by  
the





## B E

the man of sense ; far above either the weakness of making a point of his dress, or that of neglecting, or even not consulting, the proprieties of it, to his age, character, fortune, or station.

## B E A U T Y.

Socrates called it a short-lived tyranny ; Plato, the privilege of nature ; Aristotle, one of the most precious gifts of nature ; Theophrastus, a mute eloquence ; Diogenes, the most forcible letter of recommendation ; Carneades, a queen without soldiers ; Theocritus, a serpent covered with flowers ; Bion, a good that does not belong to the possessor, because it is impossible to give one's self beauty, or to preserve it. After this most scientific display of quotations, all bristled with Greek names, may be added the definition of a modern author, who calls it, a bait, that as often catches the fisher as the fish. The serpent took the beauty of Eve for his text, to cajole her to perdition, and succeeded. Now, has this method of that *knowing-one* not descended to posterity ? insomuch that one of the best baits to catch a woman, is to persuade her that you are intimately persuaded of her beauty. Such is the powerful influence of this branch of flattery, that rarely does that woman refuse



## B E

the man any thing to whom she has been weak or vain enough to listen to his praises upon this chapter. On the other side, she never forgives those, who she has reason to think look on her as disagreeable, or ugly. In short, with women themselves, their first merit is that of beauty; which they would lay less stress upon, if they were to consider how short a time they have to enjoy it; and how long an one to be without it.

An author, without considering how arbitrary the idea of beauty is, has given the following detail of the capital points of it; in which every one will make what alteration his own taste may suggest to him.

1. Youth.
2. Stature, neither too high nor too low.
3. Neither too fat nor too lean.
4. The symmetry and proportion of all parts.
5. Long hair, or prettily curled, fine and silky soft.
6. The skin smooth, delicate, and of a fine grain.
7. Lively white and red.
8. A smooth high forehead.
9. The temples not sunk in.
10. The eye-brows in arcade, like two lines.
11. The eyes blue, their orbits well-fashioned, and turned to sweetness.

12. The

## B L

12. The nose rather long than short.
13. The cheeks rounding away in softened  
profils, and dimpled.
14. An agreeable smile.
15. Two lips, pouting, of the coral hue.
16. A small mouth.
17. Teeth, pearly white, even and well set.
18. The chin rather round, plump, and  
ending with a dimple.
19. The ears small, and close to the head.
20. A neck of ivory.
21. A breast of alabaster.
22. Two balls of snow, firm, self-sustained,  
and deliciously distanced.
23. A white hand, plump and long.
24. Fingers tapering.
25. Nails of mother-o'-pearl, and oval-  
formed.
26. A sweet breath.
27. An agreeable voice.
28. A free, unaffected air and carriage.
29. The shape noble, easy, and disengaged.
30. A modest gait and deportment.

BILLET-DOUX. *See* LOVE-LETTERS.

## To B L A M E.

Though a lover seems to be an animal  
born for nothing but approving, he may  
sometimes

## B R

sometimes take the liberty to blame her for her cruelty. The meaning of which is, that though his mistress may have great merit, he on his side has his share ; and that she is very much in the wrong to hold out against it.

### B O L D N E S S.

*Excuse my boldness* : This, when said in the instant of snatching small favours, means, “ I am sounding the channel, to see how you “ will take small liberties : if you excuse this, “ I shall have room, I hope, to proceed to “ greater.”

There are few women who would not sooner forgive an excess of boldness, than an excess of timidity.

### B R A C E L E T.

In times of yore, a lover was in heaven, if he could obtain a bracelet of his mistress's hair. An *Infanta* never granted her Knight this favour, till he had cleaved half a dozen giants in two, and killed as many dragons. Those times are over. At present, Love is a carpet-road, in which the journey is performed much quicker, and without those dangers of broken bones.

*To* BRISK an Attack.

There are occasions in which this method succeeds, when fear and awe are ridiculous ; as every thing is that is mis-timed or misplaced.

Machiavel, the prince of politicians, gives the lover a cue in his lesson to them, "It is better, says he, to sin through too much vivacity, than too much timidity. Fortune is a woman, and requires a brisk attack; she grants victory oftener to rash, impetuous characters, than to the cold and circumspect. Hence it is, that this goddess, like women," (N. B. His whole comparison turns upon this principle) "is more favourable to the young, because they have more fire, and daring, than those of a more advanced age."

It is also generally kindly taken by the women, that a man should afford them the excuse of saying, "*I could not help it : I was surprized.*" Thus a well-timed agreeable violence may save at once their honour and their delicacy.

The fair will forgive the detail of these maxims, for the sake of the instruction they convey of their danger, that they may avoid the application.

## B U

### B R O W N.

A brown, or olive beauty. A Brunette. (See FAIR.) Though the author of the *TREATISE on the Passions* says, that the dispute about the pre-eminence of the brown and fair was first broached by voluptuaries; and that it is not precisely black, or blue eyes, that form the favourable distinction; yet the connoisseurs in general decide for the Cleopatra stile of beauty, the brown, as the most poignant in love; preferring the mildened lustre of a fine evening to the glare of the meridian sun.

### B U R N.

An obsolete metaphor, formerly used to express the violence of one's desires. *I burn for you*, has now an ill grace even in poetry: and as to any meaning, it is scarce of more significance than talking to a woman of the weather, or the like.

### B U T.

But *if this should be known?* But *if you should be inconstant?* All these *Buts* are nothing less than invincible objections. She has already surrendered, who makes any doubt about her surrendering.

*The woman that deliberates is lost.*

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## C.

### C A L M.

THE state of an heart without a passion. Whatever praises women may give to this tranquillity, it is a thousand times more insupportable to them, than all the anxieties of love. Whenever, then, they talk in this manner, *I admire the calm of a disengaged heart*, this means, "Custom has absolutely forbid our sex to complain of having no lovers: it is confessing too many disagreeable things, and almost equal to owning that one has no merit. What is to be done then? dissemble."

After having once loved, a calm is yet more odious; and indifference, at best, an insipid, uncomfortable state. To get out of it, there is nothing like spreading one's sails to a fresh breeze, though it should blow from another quarter.

C A P R I C E, Whim, Inconstancy, unaccountable Procedure.

Fashion, taste, and women, are generally under the mis-rule of this fantastic power. Some beauties,



## C H

beauties, indeed, employed it politically in love, to attach their lover the stronger, by shewing him, that if he does not employ all his attention to keep her fixed, she may give him the slip, before he is aware of a reason for it.

It is only for the young and handsome to dare to be capricious. That is forgiven to them, for which those who want those titles to play the fool, can only expect ridicule and contempt.

## C H A I N S.

A poetical word. *My heart can never break your chains*, means no more, than that “ I shall always love you.”

In the mouth of a young fellow to an old lady dowager, *I cannot break my chains*, the English of it is, “ I am not such a fool as to break my bank.”

It is good policy sometimes in a woman to relax and extend the chains of her lover ; the more she will secure her captive. He would snap too short a chain, who would never dream of breaking a sufficiently long one.

## C H A N G E.

A lover assures that he will never change : sometimes too he even believes it : nor is change



## C H

change always the effect of a premeditated inconstancy. Distaste may come on one without one's own permission. A lover who makes protestations and vows of constancy may perhaps mean what he says ; but he says what is often not in nature, and assuredly what is not in his power to keep.

*I will never change*, may also be understood with the mental reservation of, " I am in the disposition to pass my time agreeably, no matter at whose expence : and this disposition I find so convenient I shall hardly ever change it."

Too quick a change to fondness in a wife who has married a husband, to whom she had given signs of dislike before marriage, creates an ugly suspicion of the motives being *something* she has found so much to her taste, that she may say to herself is to be found in others, besides him.

## C H A R M S.

An harmonious word, rather hackneyed ; indifferently lavished ; and signifies no more than *attractions*.

The solid, substantial charms, in these times, are those in *Lombard-street* ; or, to use Sir Tunbelly's phrase, those which are stitched to

## C O

to the charmer's tail, whether bags, bills, bonds, parchments, &c.

## C H O I C E.

The action of the mind, that determines it to one object sooner than to another. Admitting this definition, it follows,

*First*, That in love, there is no such thing as choice, the mind not being a free agent enough, and passively receiving its impressions, without the power to reject them.

*Secondly*, Supposing even a free-agency in the mind, it is yet liable to mistake grievously in its *choice*, especially when in an hurry to choose. All lovers have much the same air, equally submissive, equally complaisant, equally lavish of oaths of fidelity, and all formed upon the same model: so that the preference given to the happy man, is but too often the effect of some unaccountable fancy or circumstance. Caprice, then, and chance, choose a hundred times, at least, for once of judgment; so that choice is but seldom matter of vanity on either side.

## C O N F E S S I O N.

*How long will you make me languish for a confession that you love me!* This, to a coquette, signifies, "I have, methinks, gone  
" through

## C O

“ through all the forms which usually bring  
 “ matters to a conclusion : I have fooled  
 “ away time enough about you : I begin to  
 “ be tired, and want to be at a point.”

To a novice, it means, “ I see my hap-  
 “ piness hangs but on a thread of modesty,  
 “ ready to snap : you are reduced ; and all I  
 “ want of you is to tell me so, that we may  
 “ lose no more time.”

**C O N F I D E N C E.**    Communication of  
 Thoughts, and Secrets in Love.

Confidants are perhaps as necessary, in this  
 passion, as those led-captains, the confidants,  
 in a tragedy. Vanity, impatience of a secret,  
 and sometimes convenience, dispose the heart  
 to openness, and are often inevitable snares to  
 the most wary and reserved. Confidence is  
 often a seasoning the more to a true love-  
 passion.

A Confidante-maid, who does not abuse her  
 mistress's confidence, is a miracle for rarity.

## C O N Q U E S T.

This pompous term is made use of to express  
 the homage of desire extorted by its object.  
 This metaphor is very just ; for no hero could  
 be vainer of the number of provinces he could  
 conquer, than the Fair are of that of their  
 lovers.

D

The

The arms they employ are, beauty, natural or artificial; the artillery of the eyes; engaging looks; smiles, airs, graces, and all the powerful auxiliaries of dress. A general shall sometimes be less embarrassed in marshalling an army of twenty thousand men, than a lady in posting a patch, sticking a pin, or placing a ribbon or flower. What a preparation do they make to set their caps, and looks, before they go upon an attack! Two lady's gentlewomen, an humble female friend, and a fop privileged for his insignificance, are not, with all their united skill, sufficient to determine the pinning of a gown upon a grand occasion. The toilette is the council-board of war; the Mall, the side-boxes, Ranelagh, Vauxhall, &c. the field of battle: and, as in such a momentous concern, one should neglect no means that human prudence may suggest, one goes flanked with some frightful toad-eater, in a view of shining from the contrast. But it would engage one in an endless detail, to enumerate all the stratagems and machinery they employ. Archimedes was a bungler to them. Such a subject would require an express *Treatise* on the art military of the ladies.

It unhappily however too often falls out, that from judging of their conquests, more by number than weight, they are dishonoured by their success, and disgraced by their list.

Some-

## C O

Sometimes their plans of conquest end in being themselves the conquered.

Some are even illustrated by their defeat, who like some barbarous countries would never have been known, but for the name of the conqueror who designed to subdue them.

Others, with worse fate, submit to those cruel conquerors, who treat them like provinces reduced ; and which they rather transiently ravage, than care to keep possession of them.

## C O N S T A N C Y,

According to the most expert judges of gallantry, is a chimæra, a phantom ; sounds well in verse, and figures prettily enough in a declaration of love. But those who know any thing of the value of terms in this language, lay no great stress upon it. A mistress, who talks of constancy to a lover, intimates that she is on the point of surrender ; and this a word in course of capitulation. It is then a lover may risk every thing, or rather risk nothing. Safe is the word.

Constancy too is often only another word for indolence ; and a man sticks to his old mistress, to avoid the trouble and risk of changing ; as some stay in the country, where they have been tired all their lives, purely out of aversion to

## CO

the fatigue and embarrassment of coming to town.

### CONSTRAINT.

Love endures none : it dies the minute it feels it. A necessity of loving, or living together as if one did, produces precisely and inevitably the contrary.

Freedom is the very life-hold of pleasure ; the moment it becomes a duty, it loses its name, and becomes an oppression.

### CONVERSATION.

In love, has a more extensive signification than it seems to have ; not that by Conversation must be understood that time lost, in which wit evaporates in long dissertations upon esteem, delicacy, respect, and splitting of hairs upon sentiments. Even romances are purged from these conversations, that rendered them so long and so tedious. All lovers have now the same way of thinking as the princess *Isenghuion*, a Spanish lady, who reading the discourses of two of these romantic lovers, said *To what purpose all this stuff, when they are alone?* In short, conversation now oftenest signifies, the disclosure towards the end of the last act. There is nothing more dangerous than these moments of conversation.

COQUETTE.



## CO

### COQUETTE.

One who wants to engage the men without engaging herself; whose chief aim is to be thought agreeable, handsome, amiable, though a composition of levity and vanity.

She resembles a fire-eater, who makes a show of handling, and even chewing of live coals, without receiving any damage from the fire. But, whatever may be their pretended insensibility, they have their critical moments as well as others, in which they are said to give more pleasure, as prudes do more glory, in the reduction of them.

### COUNTENANCE.

A gay, smiling one, in a coquette, signifies encouragement; that she would be glad to list as many lovers as possible; that she would wish to see the men sacrifice her best friends to her; and that she keeps open a refuge for all deserters. That nothing but joy and mirth are to be found in her service; and that not to be in love with her, is to be one's own enemy, and defrauding one's self of the pleasures of gaiety and unreserve.

A cold, serious countenance in a mistress is an admirable expedient when artfully employed. It leads to every thing, either a re-

## C O

conciliation or a rupture, just as she shall see fit. After a quarrel, it signifies that she will keep up the dignity of her sex, and give herself the pleasure of hearing her lover make new protestations. If this does not succeed, she may put on a tender countenance: but in this, the occasion, the humour of her lover, or her own passion, generally determine the difference.

## C O X C O M B,

Is a term of such extensive comprehension, that it takes in near the whole race of mankind, from the throne to the peasant's cottage. All ranks, all orders of men are liable, more or less, to that vanity, which is its fundamental, and only varies in its signs of eruption.

There are coxcomb-kings, coxcomb-judges, coxcomb-physicians, coxcomb-men of letters, coxcomb-men of business: even professions have their peculiar distinctions of coxcombry. The gravity of an apothecary, who carries his profession printed in his face, is not less a symptom of coxcombry, than a hat and feather in a declared beau. — Mr. Addison even thought no fine gentleman could exist without a dash of the coxcomb. My Lord Rochester says, that it is a character not to be acquired  
but

## C R

but by much pains and reflection ; that, in short, *God never made a coxcomb worth a groat.* The women in general are so fond of this character, that, however they snuff at the title, the attributes of it are the principal means of succeeding with them. An intrepid, self-assured coxcomb, who is called so to-day, passes to-morrow for a pretty fellow with them ; on no better grounds than having kept inflexibly to it, and beat them at their own weapons of pride and insolence. The lady is vain ; so is the coxcomb : she affects to despise him ; he disdains to dangle after her. One would think these were no promising dispositions to come to a good understanding. But, let them alone, and it will happen to them, as to two persons, who, taking different ways to walk round a garden, begin by turning their backs to one another, and are sure to meet again in their circuit.

### C R I T I C A L   M I N U T E .

These minutes are not less decisive in love than in war ; and in both it is of the greatest importance to seize them : once missed, they seldom return.

In the mouth of a lover, who understands the love language, *Is there no seeing you for a minute ! signifies,* “ Am I never to obtain one  
“ of

## C U

“ of those delicious quarters of an hour in  
“ which love gets uppermost, when reason  
“ leaves the field to it, and virtue takes a nap?  
“ Shall I never hear the critical minute strike.”

### C R U E L T Y.

This expression does not so much signify the insensibility of a mistress, as the impatience of a lover.

### C R U E L. See BARBAROUS.

Some of these cruel women resemble the nymphs in Ausonius, who set out with threatening Cupid to put him to death with the severest tortures, and soften their cruelty so far as only to whip him with roses.

### C U L L Y,

Is one who gives much, and receives at most the appearances of love in return. Their tribe is very numerous : the chief divisions of them are,

The marrying-cully, and the keeping-cully. The first is used as a cloak ; the second, like an orange, squeezed of its juice, and thrown away.

### C U P I D.

The god of love ; born out of the poets' brains,

## C U

brains, who paint him a child with wings, a quiver on his shoulder, a bow in one hand, a torch in the other, and a bandage over his eyes. All which emblematically signify, that he is figured like a child, because those who deliver themselves up to love, part with their reason for the silliness of that age. His bow and arrows denote his power to wound and pierce; the bandage over his eyes, his blindness; the torch, a light he carries for others, and not himself; his wings, his inconstancy.

This allegorical personage is, however, entirely banished from prose, and is even scarce suffered in the modern Parnassus, in any thing above a ballad to lovely Sue, at the head of which you may see a wooden cut of his figure.

### T O C U R E.

*I hope you will cure the wounds you have made*; a hackney'd phrase, and means, "You have raised desires which I expect you have too much good-nature to disappoint, and that you will restore me to the quiet you have destroyed, though it should be at the expence of your own."

### C U R I O S I T Y.

A desire of knowing whether one's wife or mistress

# CU

mistress is true to one. It is never a happy one. The author of *Don Quixot* has there inserted a novel, called *The curious Impertinent*, in confirmation of this assertion. He compares women in it to a glass, which no wise man will dash against the pavement to see whether it will break or not. Have you any doubts of a woman's faith? never seek to satisfy them; the least it will cost you, is the repentance of your curiosity. It is waking the sleeping lion: a woman may resent an unjust suspicion, and revenge it by giving it a foundation in fact. Distrust absolves faith.



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## D.

DALLIANCE. See TOYING.

### DANGLERS.

AN insipid tribe of triflers, with whom the women divert themselves, in perfect innocence, when they have nothing better to do. They are in a class of beings beneath their monkeys, parrots, and lap-dogs.

### DEATH.

This word is ever to be understood metaphorically, and carries no sort of terror with it. It is even so staled, that it now goes for nothing.

The death of a lover is so much in course, that it is as inevitable as in nature: for if the fair is kind, he is to die with joy; if otherwise, of grief: and both equally.

*Your cruelty will make me die*, signifies, "I have employed flames, darts, despair, &c. to persuade you: and now have nothing left but *death* to pin the basket."

*A living death I die.*

*Do*

## D E

*Do you wish to see me die !* may also mean figuratively, “ Do you wish that the lover in me  
“ should die to you ? I am weary of spending  
“ so much nonsense, and advancing so little:  
“ there are other women in the world. If you  
“ do not capitulate soon, I must raise the  
“ siege.”

### *To D E C E I V E.*

*You deceive me ;* in a lady’s mouth, one would imagine, signifies, “ I know you deceive me,” and only means to extract assurances to the contrary.

*You say you love me, but I do not know how to trust you ; I am afraid you deceive me.* This is as much as to say, “ I believe you but  
“ too much ; but it is the custom, in such  
“ cases, to make objections : a conquest would  
“ appear too easy without them : let me have  
“ then some ardent protestations : turn my  
“ head ; deceive me : I desire no better. I do  
“ not want to examine too scrupulously into  
“ the credit due to you, I wish your sincerity  
“ too much to plague myself with the doubt  
“ of it : all I want is the excuse of your vows  
“ and assurances, if but for form-sake.”

There are two powerful reasons for this interpretation.

*First,* The lady knows certainly, that her  
lover

## D E

lover will not answer, “ Yes I do deceive you.”

*Second,* These words, *You deceive me*, are ever pronounced with an air so tender, with such a look, and a certain faintness and languor, that are evident signs the lover is not the less believed, and but the more sure of his success.

### D E C L A R A T I O N of Love.

A word that wants little or no definition. There are several sorts of declarations, and differently made by word of mouth ; by writing, in verse or in prose. But where nothing more is intended than an occasional scheme of pleasure, there is none of more efficacy, or more compendious, than a purse, a bank bill, or a settlement.

It happens sometimes, that a lady not thoroughly versed in the love-language, and the value of its terms, may mistake, for a declaration, what is no more than a compliment, especially from a man she likes. Prudes, and women not so handsome as one would wish, are apt to fall into this error ; and are not always extremely pleased to find it one.

### D E F E N C E.

There are several sorts of defences against the attacks of a lover. A cool, disdainful one

E

is

## D E

is the best : a passionate one can only awe a novice ; and rather emboldens an experienced engineer, who then proceeds safely upon that maxim, that so much emotion supposes heat ; and that no man will ever be thoroughly well with his mistress, till he has done something to make her angry with him.

The *weak defence* of a fair-one who resists faintly and coys it attractingly, is such a plain cue to a lover, that not to laugh at her resistance, would be insulting her, and deserving its conversion into a real one.

Too much depending on a future defence, has often ruinously led women into the danger of not dreading the attack. They flatter themselves with having sufficient forces to repel any bold invasion, never considering that reason is often a treacherous pilot, that deserts his charge in the midst of its danger ; and that when one feels the want of a defence, it is often too late to begin it.

## D E L I C A C Y.

*I love you with delicacy.* There is no positive, determinate sense for this phrase : it probably signifies no more than the art of employing a word of a pretty sound that flatters the ear.

This expression is sometimes used to elude, and to avoid a direct answer to a lover's question.

## DE

or parry a hint of marriage. Thus, "I have too much delicacy to draw you headlong into an engagement, till things are better settled: it would be making you unhappy." The English of this is, that the sly dealer knows very well, that gaining time is gaining every thing: that this is a plausible excuse for delay, from which he proposes, without alarming her caution, or giving her room to complain, to accomplish his ends; and this retrenchment behind his imaginary delicacy, means only that he is very willing to make her his mistress, but very loth to make her his wife.

## DESIRE.

A wish of possessing the object beloved. A lover without such a desire is an imaginary being, and, if even existing in nature, an insipid one.

Desires then are not only the life-hold of love, which is sure to die with them, but the very power of it. They mark out the lodging.

## DESPAIR.

Driving to despair, formerly signified reducing a person to the last extremity, sending him to hang or drown himself. It has now no such terrible signification.

## D I

*You drive me to despair*, in the mouth of a lover, signifies simply, “things do not go on so smooth as I could wish; since I must despair of obtaining any thing to-day, I must adjourn my operations to a better season; and in the mean time, go and amuse my time elsewhere as agreeably as I can.”

### D I F F I C U L T I E S.

They are the zest of a passion, that would often flatten, languish, and die without them. They are like hills, and tufts of trees, interspersed in a country, that interrupt the prospect, only to make it the more agreeable.

### D I S C R E E T.

To be discreet, reserved in one's actions and words, is a virtue now rarely practised. The lovers of former times used to complain loudly of the rigours of their mistresses, and kept a religious silence as to their favours. That system is now reversed: vanity makes them very sure to keep the secret of their refusal, and to publish with pleasure all the favours they receive. Sooner than burst with a retention of them, they would have recourse to the invention of Midas's barber. But lovers, who know full well that a character of indiscretion is a great obstacle to their successes with the

Fair,



## D R

Fair, take special care to quiet any scruple upon that head.

*I am discreet.* The true meaning of this phrase is: "It is not my game that you should have any doubts of my discretion; this is then to remove that obstruction, as far as words may do it; reserving, however, to myself the relief of giving broad hints of the favours you shall have granted me; and I will recommend such particular secrecy to some of my friends, over a bottle, that you will not have much to fear upon that head."

## DISDAINFUL.

A disdainful air may be supportable, and even become a beauty, on proper occasions for it: but it is terribly ridiculous when there is no call for it, or when employed as a grimace, by a woman who does not deserve the honour of a provocation to it.

## DISTRACTION.

*I love you to distraction*; signifies about as much as the superlative employed in concluding a letter; that is to say, nothing at all.

## DRESS.

A general term, which comprehends all the ornaments employed to set off one's person.

## D R

There is no giving all the points of it here : that would require a dictionary apart ; and then it would be like hedging the cuckoo ; for the fashions are so fleeting, and the terms so changeable, that before the impression was worked off, the old ones would be of no significance. It may however be remarked, that nothing is more studied, nor less understood, in general, than dress: most of its professors, in both sexes, being liable to such grievous mistakes in it, that the very points in it they affect the most, are precisely those that the most expose their defects, and render them the most ridiculous. A high mall, a birth-day, the side boxes, assemblies, all subscribe thousands of examples in support of this observation. The wrong-drest, and the over-drest, every where offend the eye, whilst it is a miracle to see one drest with that propriety in which elegance alone consists.

The women are however grossly deceived, if they think that diamonds, jewels, embroidery, impose on any, but such as are not worth imposing on. Others easily abstract from ornaments the real figure ; and in scorn of the attempted deception, reduce it perhaps beneath the value it might bear without them.

It is also vain to seek to modernize an ancient face with paint, patches, washes, and the like.

## D U

like. They are only a vain a representation, or unlucky remembrances of what ought to be there. There is no plaistering can ever cover, or obliterate, the monumental inscription of wrinkles graved by the hard hand of Time.

The glare of jewels, especially, extorts an attention to a person, rather pointed out than embellished by them, for which the eyes are not very thankful, when thus forcibly drawn to fix on a disagreeable accompaniment.

## D U T Y.

The obligation of doing a thing either by law, necessity, or decency. Generally speaking, duty is a clog, for which most people have more respect in profession than in practice, and conveys an idea of subjection, to which love has naturally an antipathy.

A woman that says, she will love from duty, where her inclination has not given its consent, either deceives herself or others. That pliancy of the heart is not very conceivable, and it is dangerous to trust to it. It would not be hard to demonstrate the moral and physical impossibility of this fine resolution.

*Me! do any thing against my duty?* says a fair-one. This is a shield often opposed to the attacks

## D U

attacks of a lover; but a shield rarely impene-  
trable to any but a novice. A woman who  
makes her duty a plea, is not long before she  
deserts it: it is a sort of capitulation. It is  
but too often faintly pronounced, and ill-sup-  
ported, and enters into a plan of resistance,  
only to raise the merit of the sacrifice of it  
to an enterprizing lover who is not the dupe  
of its sound.

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## E.

### ELOQUENCE.

ALL the great passions are dumb, and yet most lovers are eloquent ; whence it may be concluded that eloquence is not the art of loving, but of saying moving things. A lover then who says fine things is rarely a true one. A disorder of language is one of its greatest marks. One of our poets justly shews it, in a line often quoted,

*“ And nonsense shall be eloquence in love.”*

In short, lovers really struck, resemble in some sort infants, who are not capable of expressing their wants but by signs, and inarticulate expressions.

### EMPIRE.

*“ You have a perfect empire over me.”*

These expressions in love are of the nature of the false humility of those politicians, who pave their way to the sovereign power by airs of submission and lowliness ; and act the slaves, that they may become the tyrants of the people, whom they have flattered out of their fears.

*“ I expect an absolute empire over my lover,”*  
in the mouth of the Fair, signifies, “ If he  
“ would please me, he must commit the most  
“ glaring

## E N

“glaring follies; sacrifice to me, honour, reason, reputation, fortune.”

The more unreasonable her caprices are, the more strongly does she exact a compliance with them, and draws her greatest vanity from her lover's shame. These modern *Omphales* are not an uncommon character; especially where a kept mistress has found a cully weak enough to be ridden so.

### ENCHANTMENT.

A term much used in the white artmagic of love. An *enchanted fair-one*, &c. This word, like that of *charms*, *irresistible attractions*, &c. is founded on the grand principle, that praise always pleases: and that, however one may at first distrust these expressions, they are soon received as obliging truths. In general, however, it is a word of much more sound than sense.

### ENGAGEMENT,

Was formerly a word of serious import: at present it is but little respected; since lovers have found out the commodious expedient of having a number on their hands at once.

*I am engaged*, often means no more than a temporary put-off, without consequence to a future accommodation. Sometimes too it is only



## E T

only used as a whet to give a lover the pleasure of surmounting an obstacle, or to humour his vanity with a sacrifice.

### E S T E E M.

*I esteem you.* This expression in the mouth of a young person only means, that she wants a little boldness, to say in downright terms that she loves you.

In the mouth of a coquette it signifies, that she has a mind to play reserve upon you, and impose sentimental delicacy on you.

In certain circumstances, *I esteem you*, is a salving phrase, and is as much as to say, "You distress me, I do not know how to come off with you: to tell you plainly that I hate you, would be too much against all the laws of politeness."

A young man, who tells a disagreeable prude, or a woman on the decline, that he *esteems* her, means, that she is a fool to entertain any pretensions to his heart; and that he does *not* esteem her enough to have the complaisance of telling her that he loves her.

### E T E R N A L.

There is no eternity in any sublunary thing, and least of all in love.

*I will love you eternally: My flame will be eternal.*

## E X

*eternal.* Ridiculous phrases! which signify,  
 “My passion will last as long as it will last.”

Note, that in the Love-kalendar, as moments are sometimes years, and years ages, it happens too, that ages become years, and years moments: thus, *It is an eternity since I saw you*, sometimes means, “I have not seen you these two days;” and “*My love will be eternal*,” often signifies, “It will last two days.”

Hyperboles are the familiar language of lovers, who are always in extremes; and too often “*in extremes by change more fierce.*”

## E Y E S.

Lovers praise the mouth, the teeth, the hair, the complexion, &c. of their mistresses; but the *eyes* have always a chief share of their compliments: it is upon their beauty they particularly insist. All that can be said of them, is not obscure to those who understand the signification of charms, attractions, &c. to which the reader is referred.

## E X C L A I M S.

These are amorous interjections, designed for marks of a violent desire of persuading what one does not feel. They also serve to fill up, whilst one is recovering breath from a long period; and when a lover has nothing better to say, or is got out of his depth.

Oh!

*Ob! how cruel you are! How unjust!* This means, "Why do not you believe me; I have done every thing towards persuading you, that a gentle lover should: I have talked; I have sighed; I have been for this hour heap-  
ing lies upon lies, till I am at the end of my part." Besides these breaks have great power and effect, as they express a disorder that always flatters the woman who thinks herself the cause of it.

## F A I T H F U L .

A faithful lover is a character greatly out of date, and rarely now used but to adorn some romantic novel, or for a flourish on the stage. He passes now for a man of little merit, or one who knows nothing of the world.

By faithful, then, is to be understood a firm resolution of reducing an obstinate fair one; and by a faithful lover, one who has not yet gained his point. The last favours are the extreme warfare to love, which rarely or never survives their administration.

F A I T H F U L .

F

F.

Ob!

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## F.

### FAIR.

A FAIR beauty is rarely so lasting as a brown one; they are less lively, less animated; but generally they are more dazzling, more tender, more affecting, and pass for more susceptible of a constant passion. 'Tis a great question, yet undecided in gallantry, which is the most amiable? but in this the taste is arbitrary; some love the fair, others the brown; and some both.

### FAITHFUL.

A faithful lover is a character greatly out of date, and rarely now used but to adorn some romantic novel, or for a flourish on the stage. He passes now for a man of little merit, or one who knows nothing of the world.

By *faithfulness*, then, is to be understood a firm resolution of reducing an obstinate fair-one; and by a *faithful lover*, one who has not yet gained his point. The last favours are the *extreme unction* to love, which rarely or never survives their administration.

## F A

F A S H I O N.

**Governs the world:** it regulates the morals, the way of thinking, dressing, eating, writing, entertainments, pleasures, every thing. In love it exercises a perfect despotism; heroic love is now out of fashion, and constancy an exploded virtue.

A man in fashion is a man who has insinuated himself into the heart of two or three women of reputation in gallantry. It is merely a chance, or some lucky incidents that confer this title: the fame of two or three intrigues is sufficient for it. The Countess of Light-airs has taken an unaccountable fancy to some coxcomb as worthless as herself: this is spread about, and the curiosity of all the coquettes is a tiptoe, to know whether a woman, who passes for a knowing one, is in the right to have made such a choice. They all design upon him; some, through downright whim; others, out of jealousy, or emulation of beauty; others, to be in the fashion. Then commences a kind of scramble for this hero of the day; whose reign is generally, however, of no long duration. A trifling incident raised him, a trifling incident destroys him; and he sinks out of fashion like any other bauble.

F A T E, D E S T I N Y, S T A R S, &c.

Words of great help to young persons, who

## F A

catch at every thing to cover or excuse their weakness.—Medea is not the last, or only one, who made use of that word as a reason for doing a foolish thing. Many have, since her time, taken their fate or stars to task for the faults of their inclination. Nothing so frequent as *predestinarians* in love.

*How can a poor creature help her fate?* this signifies that the fair-one is too resigned to the system of fatality, to pretend to stem the force of a passion that borrows the plea of it, and is hurried down the stream; whilst the term serves her to yield honourably, and makes a sort of decent figure in a letter or speech.

### F A U L T S.

The person one loves never has any. Either the lover does not see them, or is as much reconciled to them as to his own. If they offend him; he is so far from being a true lover, that he is scarce more than an acquaintance, and less than a friend.

### F A V O U R S.

All that a mistress grants to her lover is called so.

They magnify or lessen the favours according to the exigence of the case: but generally speaking, a lover magnifies small favours, and  
lessens



## F O

lessens the great ones. Thus, when he pretends to exalt a trifling favour he has obtained, it is by way of insinuation how grateful he would be for greater ones, and thereby inspires the fair-one with a mind to try him with them.

When a lover lessens a great favour, all he says to that purpose signifies, "If I was to form to you too high an image of the favour I am soliciting, you would think twice before you granted it me."

The *last favour* is so called with great propriety; it being out of a woman's power, after that, to grant another; she then commences the person favoured, not favouring.

## F L A M E.

It has the same signification as love. It is a monosyllable of great use in a love-song.

## A F O P,

Is one who has not the honour to be a cockcomb; there is not stuff enough in him to reach that character. He is extremely satisfied with his person; fancies every woman that sees him cannot help dying for him: and that he may give the poor creatures as much excuse for their fatal weakness for him as possible (which by-the-bye is very good-natured) adds to his person one reason more for their

# F O

liking it, in dressing irresistibly tawdry, and keeps them withal in countenance, by his own example, in loving himself to distraction. He passes most of his time in ogling himself in a glass; primming his figure, and caressing his curls and toupee. He verifies that general maxim, that a thing that can do no harm, will never do much good; for, as no woman can fall to him, that is not as perfectly worthless as himself, of which the damage is not great, so may you safely defy him to make any woman happy, who deserves to be happy. Nor indeed is it in his power to marry, being, properly speaking, so married to himself, that it looks to him like cuckolding himself, to afford any love to any other but his own sweet person.

**FORSAKE.** To quit, leave, desert, cast off.

This word is almost always joined to a negation, which, for enforcement-sake, is generally accompanied with an oath.

*No! Madam; never will I forsake you: May Heaven forsake me, if I do.* This, at the first view, seems to signify, that one prefers the beloved object to one's life: but use teaches that you should at least suppose to be understood such conditions as follow: "*If you have always the same charms in my eyes:—*

*If*

# F O

*If I see no other beauty that pleases me better :*" and the like.

Sometimes this term is employed, in the style of a half-pique, to re-animate a languishing passion: *Well, cruel! since you drive me from you, since you force me to forsake you, it must be so!*

A lover who knows how to say this with a tender air, and if he can squeeze out a few tears, so much the better, will advance his affairs notably; though the English of it is,

"The fear of losing a lover may make you give me some encouragement; if I leave you, it will diminish your train: think of that."

It is, in short, a hint, that, dropped with art, and well-timed, rarely fails of its effect.

In the mouth of one's mistress, when she says, *Faithless wretch! and can you forsake me then?* it is as much as to say, "Am I then to have the pain of seeing another possess what I thought my own? What will the world say? Why, that I had not charms enough to fix Silvio, who adores Lucinda: they are every day together; he handed her yesterday into the side-box; they danced together at the last ball. Gods! this is not to be borne."

Such a thought is enough to turn a woman's head,

## F R

head, when it is once possessed with so cruel an idea; and will make her say a thousand impertinencies, and commit a thousand more, that will fix the terrible term of *forsaken* upon her.

F O R T U N E. *A man of fortune.*

When a wise worldly-minded mother makes use of this expression, in an emphatic tone, to a daughter whom she is going to sacrifice to a sordid consideration of interest and maintenance, it means, that the man is *worth* nothing but his fortune. It strictly implies, by the rule of never calling a man by an inferior title, when he has an higher one, that he is not a man of worth, of honour, of virtue, of fine sense, but merely a *man of fortune*; a man of chance, one who would not, in short, have been a *man* in any sense, but as made such by *fortune*. A gambler may also, with great propriety, be called a *man of fortune*.

F R I B B L E.

This word signifies one of those ambiguous animals, who are neither male nor female; disclaimed by his own sex, and the scorn of both. There is ever a silly insipid simper in their countenances. Without any of the good qualities of their own sex, they affect all the  
bad

# F R

bad ones, all the impertinencies and follies of the other; whilst what is no more than ridiculous, and sometimes even a grace in the women, is nauseous and shocking in them. A wretch of this no-species loves mightily the company of the ladies, that he may come in for a share of the amusements that are going amongst them, and which are more to his taste than manly employments or exercise. He even endeavours to make himself necessary to them; combs their lap-dogs, fancies their ribbons, recommends the best scented powder, and loves to be consulted in the cut of their cap, their tea, and the placing their china-baubles: helps them in their knotting, fringing, embroiderying, or shell-work: understands pastry, preserving, pickling, and the like. They are as fond withal of scandal, and all the tittle-tattle of the tea-table, as the veriest woman. They are great critics of dress, and the assortment of colours; can tell which will suit a complexion, and which not. One of them can pronounce emphatically, that yellow does not become a fair-one, because that colour is not sufficiently contrasted to that of her skin. That, on the other hand, an olive-beauty does not agree with a brownish light grey, because of the too great opposition of this colour to that of her hair and eye-brows, which will therefore

## F R

therefore appear harsh. That a yellow, a lemon, a pale, or straw-colour, should be avoided by the fair-complexioned; and the sky blue, the light green, or black, by the brown; with other decisions of the like importance. Nor is their own dress neglected: the muff, the ermine-facing, a cluster-ring, the stone-buckle, and now and then a patch, that on them does not always suppose a pimple, are the plague-spots, in which the folly of these less than butterflies breaks out. Even their swords hang at their sides garnished with a tawdry sword-knot, purely for ornament, like bobs at a lady's ear. Some of them too have their toilettes, and wash in three waters. One would think, in short, that these equivocal animals imitated the women out of complaisance to them, that they might have the higher opinion of their own sex, from seeing that there were men who endeavoured to come as near as possible. But so far are they from succeeding, that they disfigure the graces, caricature the faults, and have none of the virtues of that amiable sex.

## F R I E N D.

This character, from a man to a lady, is oftener no other than a mask worn by a lover obliged to disguise himself, and who is the

more



# FR

more to be feared, for his dissembling his designs, and watching the advantages of a critical moment. The women should admit no friend that may possibly become a lover. They love their danger who do not attend to this advice.

more to be feared, for his dissimulating his de-  
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 tical moment. The men should admit no  
 friend that may possibly become a lover.  
 They love their danger who do not attend to  
 this advice.

## GALLANT.

Is in plain English, a favoured lover.

A professed gallant is one who is master of  
 the whole academy of Love; who is perfectly  
 versed in the language and practice of that art.  
 He abounds in *sentimental* expression, with-  
 out having one grain of sentiment. They are  
 stoics in love, neither moved by what they  
 say or do. Cool observers of every emotion  
 they excite in the hearts of the women they  
 attack, their disorder is regulated, their trans-  
 ports concerted; their successes, murder pre-  
 pense. Perfect comedians, it is hard to know  
 them but by fatal experience. The best  
 guard against the danger of them is not to  
 suffer their approaches; and for a woman to  
 dread *the gallant* in every lover who addresses  
 her, till she puts him to the only test, that of  
 an honourable engagement.

## GALLANTRY.

Is often a synonymous word to *Love*, which  
 see.

.C

Nothing

Nothing is commoner than gallantry without love; but there can be no love without gallantry: and the best master of it in the world is love itself.

## GENERAL.

A general lover is one who makes a profession of a passion he does not feel. He is a great dealer in those fulsome protestations, to which women must be fools indeed to give any credit, as there are none of them who have a tolerable face, or personal charms, that can escape them from him. They talk of love as indifferently as of the weather, and possess all the cant of it; but are the less dangerous, as they want that unction which the passion, when real, never fails to bestow. A woman of sense may *feel*, that what they say does not come from the heart; it has none of its warmth, and ought to have as little of its persuasion.

## GIDDY.

*He is a giddy young fellow*, is not always said in a bad sense. It means sometimes, that such an one is capable of those happy airs of forgetting himself, and that respect which is better lost than preserved on some occasions.

# G R

**To GLOAT**, to leer, or look liquorish upon a woman.

It is a kind of goatish stare, chiefly used by superannuated lechers.

## GOLD.

Love, by tipping all its darts with this metal, bids fair for universal monarchy. Nothing resists it where the quantity is proportioned to the conquest in view. It opens the door of every strong hold, even to that of the most presumed impregnable virtues. Even a woman fortune-hunter is now no uncommon character.

## To GRANT.

The signification of this word is restrained, or extended, according to the occasions, and the person who employs it.

*At least, Madam, grant me . . . . .*  
means in *petto*, “ There is no coming to my  
“ point but by degrees. Neglecting one step  
“ may set one back twenty: this slight favour  
“ I now sue for will bring on others. My  
“ play is to disguise the danger. I petition  
“ now, that I may get into a condition of  
“ giving laws hereafter.”

A lover

## G R

A lover resembles *Sinon*, the introducer of the Trojan horse: he puts on the air of a captive; an humble wretch who fears death, makes a moving speech: the enemy relents, pities his complaint, unties his hands, and grants—what not? Then, if he has but a lucky impudence to assist his treachery, the town, before it is aware of its danger, admits the insidious conqueror, that will surprize it, whilst all its guards are asleep.

### G R A C E S.

The Heathens, who deified every thing that was amiable, acknowledged three divinities, under the names of *Thalia*, *Aglaë*, and *Euphrosine*, who presided over all the charms of the form and soul. *Venus* was never without them at her side; they were her premier ministers. Our poets, and our lovers, ever fond of fiction, have adopted these fine ideas: "*The Graces accompany you every where.*" This stale, thread-bare compliment, and a number of others, in which *the Graces* are most ungracefully dragged in, have the same signification as *charms*, *beauty*, *attraction*, &c. They have a romantic sound, and do very prettily in poetry.

Sometimes the word is used ironically; as, "*Here she comes, with all her airs and her graces.*"

## G R

### GRADATIONS.

Nothing is more necessary in love than the art of gradations. An enjoyment which has not had its due preparation of desire, and courtship, is generally an insipid one. Gradations are the art of cookery in love. A lover to be thoroughly happy, should see the tender shades of his dawning desire give way by degrees to the meridian of fruition. There is no diversion in being up at the first hand. A thousand preliminary enjoyments should lead him to the last and grand one. Our senses love to be prepared. Retrench from architecture the porticoes and avenues, which shew you a superb castle at a pleasing distance; take from operas those overtures that prelude so deliciously to them, and you destroy a great part of your pleasure. In love, those preludes are often more engaging, more delightful, than all that follows.

### G R A T I S.

A word long exploded out of the Dictionary of Love. Nothing for nothing is now the grand maxim in love as well as in politics.

To



# GR

To love *gratis*, is to love without return, which need happen to none but those unfortunate, who have not at command the eloquence of a rich Jew, or stock-jobber.

## H.

### H A P P Y.

A TERM employed in different senses, and may be figuratively understood. *Why will not you make me happy?* This phrase, justly construed, not seldom signifies, “Why are you prudent enough not to make yourself unhappy by believing me?”

*How happy am I, now you tell me you love me!* means, “You rid me of a great deal of plague I have had to bring you to my point: I have no further occasion for all the drudgery of courtship; you have happily relieved me: and I am henceforward to be on the free and easy footing with you.”

### T O H A T E,

Is never understood in a literal sense, but when employed against the ugly and old. In general it is construed in a contrary sense.

A mistress, from whom a favour is extorted by an agreeable violence, whilst she faintly resists, says, *Pray let me alone, I hate you mortally*:—this signifies, “Your boldness is

“far

## H A

“ far from displeasing me; you may even venture it as far as it will go.”

*Can you hate me then?* means, “ I want to give myself the pleasure of hearing an assurance to the contrary, or of perplexing you,—or of seeing how prettily you can turn a declaration of love.”

*I know you hate me*, in the mouth of a coxcomb, signifies, “ I defy you, for the soul of you, to be otherwise than violently in love with such a pretty fellow as I am.”

## H A T R E D,

Where there has been true love, has a very figurative signification. Transports of love have been often mistaken for transports of hatred. It is even often the expression of the most lively tenderness. By hatred then is often to be understood the emotions of a heart fond to distraction, breathing a revenge seldom in its inclination, and never in its power. A declaration of hatred is in women who have loved, never but a declaration of love: when they really do hate, indifference and silence are the genuine signs of it.

## H A U G H T I N E S S,

In the Fair, signifies the art of dissembling, and the secret of rendering a lover submissive.

The

## HE

The women rarely employ it against those who do not care a farthing for it. It is likewise often used in public as a disguise for great humility in private.

### HEART.

A term employed to lard almost every love-period. *You possess my heart. My heart feels for you, &c.* All these terms signify, "There are certain words of great grace and effect in the love-dialect; and which a young person delights in hearing." So that the sound of this, and a thousand other words of the like nature, should alarm the Fair to stand on their guard against the impression of them. The poison that enters at the ears often makes every vein thrill, and is rarely a slow one.

The heart is often employed as an antithesis to the head. Nothing is juster; for they have their pleasures and language apart. An expression directly from the heart goes to the heart: but the head may imitate its language so well as to produce the same effect. Such a mistake is not even uncommon; and a love-letter has been often taken to come from the heart, when nothing but the head has dictated it.

A *novice-heart* is one that is at its first campaign. This is the heart most in request, for

## H O

for the great pleasure one imagines there is in giving it the first lessons of love.

A *battered heart* is one open to love on all sides, and which a thousand coquettries have worn out, and rendered incapable of a real passion.

For the dissection of a coquette's heart, see the Spectator.

### H O M A G E.

A term used to express the offer of one's heart, of which the vanity of women is often the dupe, especially when they look on it as what they have a right to exact from all who see them; in which case they are often the jest, where they take themselves to be the admiration of those who employ this expression.

### H O N O U R.

In women, consists essentially in their chastity; nor has it so faithful a guardian as true love. A lover who deserves that name, so far from attempting to destroy it, becomes, even for his own sake, the protector of it. A regard to it is the true test of a real passion. Every design against it, the instant it is penetrated, is a certain sign of falsehood, and unmasks the pretender to love, who thenceforward should be considered and treated as a capital

## H U

capital enemy; a way-layer in ambush to rob one of the richest jewels a woman can possess. If she neglects so fair a warning as the first discovery affords her, to stand on her guard, her loss should be on her own head. She will but with very ill grace complain of a man's wronging her honour, when she has herself been false to it. No woman worth pitying was ever so suddenly surprized out of it, as not to have had sufficient notice of her danger; and she who has not dreaded it in time, may be supposed to have loved her fall.

### HOPE.

A giddy passion, fond of believing every thing that pleases it, be it ever so chimerical; has a great deal of imagination and no judgment. A lover who pretends to say he loves without hopes, only means to throw a veil over his pretensions, that he may bring that mistress to his point, whom otherwise her modesty might have restrained. Wherever love is professed, a regard to the end of it, enjoyment, is ever understood. It is the hope of that which is the true basis of the love-passion.

### HUSBAND.

*What is a husband?* Hear a lady's definition, who composed a vocabulary to express the character



## H U

character of one, from her own experience, and which proves how copious our language is on that article. He is, said she, a snarling, crusty, sullen, testy, froward, cross, gruff, moody, crabbed, snappish, tart, splenetic, surly, brutish, fierce, dry, morose, waspish, currish, boorish, fretful, peevish, huffish, sulky, touchy, fractious, rugged, blustering, captious, ill-natured, rusty, churlish, growling, maundering, uppish, stern, grating, frumpish, humoursome, envious dog in a manger, who neither eats himself, nor lets others eat.

Love has a strange spite at husbands, and is rarely very favourable to the definition of their character.

### H U N T I N G.

The love-chase has this in common with that sport, that a multiplicity of game distracts and spoils it: as dogs, confounded between two equal burning heats, pass the hare first sprung, and come to a dead default.

## I.

**JEALOUSY.**  
 An innate passion, composed of envy of another's good, of vanity fond of preference, and the fear of losing the object beloved.

Where envy predominates, a lover will stick to a mistress for whom he feels little or no passion, purely to prevent another's having her. Where this is the case, the fair are not in the wrong to re-enliven the languishing decaying passion of a lover, by inspiring him with a proper dose of jealousy.

Where vanity is the ruling ingredient of it, jealousy subsists no longer than that its nourishment, and the love which gave birth to it, dies with it.

Where the *fear* of losing one's mistress is the principal constituent of it, and that fear arises from a modest diffidence of one's merit, it is the delicatest, and not the commonest, proof of love; and as such, the cruelty would be to abuse it.

In women, it is often founded on a motive too coarse for them to own, though perfectly understood;

# I M

understood; and which therefore is highly their interest to dissemble. Jealousy has often, like fear, provoked and brought on the evil, of which it suggests the apprehension, and realized an imaginary grievance. A lover desires no better game than the wife of a jealous husband, whose suspicions have perhaps first started the hint, and absolve her of her breach of faith, according to the loose modern casuistry.

## To JEST.

When at a *Tete-à-tete* a lady says, with a certain air, *I do not like this jesting*; it signifies, "Every thing declares in your favour; even this little coyness is but a signal of your victory."

Other more learned interpreters pretend, with more boldness and probability, that these words mean, "This is no time for jesting: I should like better you was in earnest." And that it is using a lady very ill not to take it in that sense.

Some make love only by way of jest, but this is inhuman sport: they may as well commit murder in jest.

## IMPORTUNITY,

Rhimes with great propriety to opportunity;

## I N

nity; and, well managed in concert with that, rarely fails of success.

In love, as in other solicitations, importunity has often carried what has been denied to every other consideration.

### I N C L I N A T I O N .

To have an inclination, is to declare one's self, openly or secretly, in favour of the person one loves; to take a bent towards him, like a tree to the water. When reason leans with it, it is even a virtue.

### I N D I F F E R E N T .

*How indifferent you are?* that is as much as to say, “ I wonder you can have so little attention to my merit.”

A state of indifference is either an insipid or a foolish one. There are no pleasures for the indifferent, which is no balance for there being no pains for them. Love can less bear indifference than hatred.

### I N D I S C R E T I O N .

It is rare that a lover can avoid the imputation of this word: he may even be indiscreet through too great an affectation of discretion; and betray his secret by the very measures he takes to conceal it: but this is not so common

## I N

common a character as that of premeditated indiscretion. There are those who would not care a farthing for a conquest, but for the pleasure of making a parade of it to the public. They may say, as Alexander, in the midst of the toils his expeditions cost him, "Oh! Athens, all this is to be talked of, and "to give your tongues employment!"

## I N S T I N C T.

The merest girls possess an instinct worth all the philosophy of the schools, and which may justly be called the wisdom of nature; since, by the pure light of that, they distinguish between the man and the fortune; between the beast and the trappings: whilst a sordid, money-ridden father shall think he does wonders for his daughter, cramming unhappiness for life down her throat, in the shape of a coach and six, or an empty title; all the joys of which are poisoned by the wretch to whom they are tacked.

## I N T E R E S T.

Women in general are so persuaded, that interest in love supposes a thorough meanness of heart, that the most mercenary fair-one covers the deformity of this vice with all the flowers of the love-rhetoric. It is especially

# IN

when she receives presents, that she makes a parade of all the finest sentiments against interestedness; but, whatever they may say, the conduct of the sex in general proves the falsity of their protestations in this point. Interest is the strongest battery that can be employed in the love-sieges, and generally makes a breach by weight of metal. Jupiter changed into a golden shower, and penetrating into the tower of Danae, as hackneyed as the fable is, furnishes very just and solid reflexions. Interest, if never the key of the heart, is the key of every *thing* else: and the generality of lovers are fools enough to wink hard at the motive in favour of their pleasure; or mean enough to accept of it, on terms that cannot be spurned with half the contempt they deserve.



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## K.

### KISS.

SOME authors will have it, that a kiss is no kiss, or at best a half one, unless returned at the same time.

In some countries there is such a stress laid upon it, that a woman who grants a kiss, has passed away all right to refuse any thing else. It is the seal of a treaty of surrender at discretion.

In ours, its signification is determined by the circumstances, the degree of warmth, the part, the time, and other particulars needless to enumerate. But of all kisses, the turtle-billing one is the most emphatic, but rarely used, where there is not full liberty to use every thing else.

In general, however, one may venture to pronounce kissing dangerous. A spark of fire has often been struck out of the collision of lips, that has blown up the whole magazine of virtue.

## K N

### K N E E L I N G.

Women are not absolutely in the wrong to take themselves for little divinities, when they see this tribute of adoration paid them. And they are the only sublunary beings to whom it may be paid without humiliation.

It is a posture, however, that ought to put them on their guard; for it is a very favourable one to the enterprizes of a lover. It is an attitude invented to prove respect, and which is often very commodious for the breaking it.

### K N I G H T S - E R R A N T.

This name was given to a set of hardy adventurers, whose profession was to run about the world in quest of broken bones, to redress wrongs done to widows, orphans, to the honour of ladies, or gentle damsels. One might as soon conceive the sun without light, as a knight-errant without love: not one of them but had his fair-one to invoke on all perilous occasions. The race of these has been long extinct. In their room we have a species of modern Knights-errant, whose institutes are very different. They are far from vagabonding it to Trebizond, or Cataya, in search of dangerous adventures; they stay at home contentedly.

# K N

contentedly. Their business is to promote or do wrongs: to deceive the damsels they do know, and scandalize those they do not. An orange-wench, a washer-woman, or a bagnio-hack, is the lady they invoke in their pressing occasions: the taverns, or piazzas, are the theatres of their exploits; and the coffee-houses, the place where they trumpet their *Romances*.

## To know.

In love, most persons, instead of desiring to know, before they fix their choice, choose first, and learn to know afterwards. When, as Davenant expresses it, "As knowledge is  
" but sorrow's spy, it might be better not to  
" know."

L.

LANGUISH.

Is a term of great significance in heroic love: it is the delicate effect of a pure flame, that consumes one agreeably: it is a dear and tender love-sickness, that makes one hate the thought of a cure, and secretly nourishes the disease at the bottom of the heart: and when it ventures a discovery of itself, the eyes, silence, a sigh that escapes one, involuntary tears, express it more pathetically than all the eloquence of words.

The reign of these heroic passions is pretty well over. The Celadons and the Philanders are now only to be found in soft pastorals, or pure and silly romances. To *languish* then has no longer the same signification that it has in Astrea, or in the mouth of a Cyrus, or Oroondates. At present it means a state of stupidity, or ignorance of the means of succeeding; as when a moneyed cit addresses a fine lady, without bethinking himself of putting his hand to his purse; or a soft fop gives himself

## L E

himself the air of languishing metaphorically, and ogles amorously a gay coquette, who laughs at his white hand, and his flimsy figure.

### L A N G U O R.

There is an of air languor, which, when a lover knows how to put on, is devilish contagious to a young unexperienced heart. Nothing so powerful to inspire the Fair with a dangerous forgetfulness of themselves, and throw them into those tender *reveries*, in which a lover is sure to find his account.

### LEASE OF LOVE. A LOVE-ENGAGEMENT.

Unfortunately, Love, being as it is painted, ever a child, is ever a minor: so that, how strongly worded soever may be his bonds, or contracts of lease, he is always at liberty to plead non-age, and be relieved from them; and rare it is, indeed, that he does not make use of his privilege. Those leases then only serve to throw dust in the eyes of those who are glad at any rate to take them for valid, that they may have at least some excuse.

With those beauties, who let their charms out at so much for a time certain, a lease of Love is generally transacted by note of hand, or other good security.

# LE

## To LEAVE.

*Leave me; pray leave me:* In certain situations, and in the mouth of a mistress to an urgent lover, are terribly critical words, that imply an immediate surrender at discretion. Every pulse is then beating the dead-march of her virtue; and they are such tender depreciations of his taking the advantage of her confessed weakness, that he would be cruel indeed to take her at her word, and *leave* her.

## LEVEL.

*Love levels every thing.*

This is a shrewd persuasive turn, often employed by a lover of a superior rank to a mistress of an inferior one, to induce her to conceive chimerical hopes, and stun her reflections upon the consequences of the sly sap they serve him to carry on. Sometimes he joins to it the examples of some famous fools, who have thrown themselves away upon *Pamelas*, and winds up with some insidious praises of the beauty and merit of the person upon whom he is designing. This conclusion is generally very forcible; but before she determines, she would do well to consult upon the



## L O

the value of it, one of those numberless deserted damsels, who have been the dupes of their hopes from it.

## L I B E R T Y.

The state of a heart which has never loved, or has ceased loving. See CALM. It is often used in a libertine sense, as in this phrase; *I dread the marriage-fetters: I love my liberty.*

Liberty is the life of Love, which is of the nature of some birds, who refuse all sustenance, and die under the least confinement.

*I do not like these liberties:* this said before company, with a stolen wink, means, “ You forget yourself; when we are in private, as much of them as you please; but in public pray be more reserved.”

## T o L O V E,

In times of yore, signified an invincible inclination: at present it has quite another meaning, and often no meaning at all. There is as much difference between what we call *Love*, and what our forefathers called so, as between our dress and theirs; between our snug frocks and cut bobs, and their slashed doublets and natural hair. Every sublunary thing changes; but our manner is so easy and commodious, that it threatens a long duration.

Most

# L O

Most of the present Love is what our blunt ancestors called by another very coarse name, or what is infinitely coarser yet, though unblushingly pronounced, Sordid Interest.

*Tom Featherhead loves Miss Lightairs*; that is to say, Tom is a coxcomb, whose glitter has dazzled the eyes of a silly frothy girl: he is what is called extremely well with her, and has the rare privilege of murdering his time in gallanting her to Ranelagh, Vauxhall, &c. charmed with which glorious reputation, he would not change it for a Marlborough's or Turenne's.

*Goatly loves the innocent Sylvia*; that is as much as to say, he is laying every scheme he can imagine, to add her to the list of the wretched victims who have fallen a prey to his brutal appetites: whilst all her personal beauties, her inimitable bloom, her fine-turned shape, have been surveyed by him, with the same eye as Cannibals view their captives, of whom they design to make a meal.

When young Sharpley says to the old liquorish Lady Wishfor't, *I love you*, the true English of this is, "I am a younger-born, unfortunately born under a star that gave me the soul of a prince, and the fortune of a beggar. No man had ever a stronger passion for pleasures and expence than I have:

" but

“but I am ruined at play; I am over head  
 “and ears in debt. As you have then a for-  
 “tune that may stop all my leaks, and set me  
 “on float, let us supply one another’s wants.”  
 And it is ten to one but he carries his point  
 with the fond dotard, who never considers that  
 she is making a bubble’s bargain, for one of  
 those few things which money can never pur-  
 chase.

### LOVE. The Love Passion.

It is a modern discovery, that Love is as  
 much a bodily appetite as hunger and thirst,  
 which are removed by a hearty meal, or a  
 copious draught; and, like them too, is liable  
 to a surfeit. This doctrine is so far coun-  
 tenanced, that some knowing ladies prefer by  
 much that Love which is a corporeal want, to  
 that which is an imaginary one.—Some in-  
 deed will have it a distemper, that may be  
 cured by plentiful evacuations, bleeding, purg-  
 ing, and a low diet. A certain duke, who  
 was what they call violently in love, being  
 seized by a fever, for which he was bled,  
 blistered, and brought low in the flesh, on  
 his recovery he lost at once his fever and his  
 love, to a point, that no trace of it remained  
 in his imagination.

# LO

As to Platonic Love, it is a mere opera-singer, a voice, and nothing more. Lady Manlove, who is an excellent judge, said, if such a rascal as *Platonic Love* was to come within her doors, she would order her porter to kick him out.

There are who have defined Love to be a desire of being loved by the object one loves. According to *La Rochefoucault*, it never goes, at the delicatest, without a secret desire of enjoyment. This is the end after which the merest Arcadian swain is sure to sigh, even whilst he protests the contrary to his nymph, who with all her modesty would despise him, if she believed him; and who herself often goes his halves in the wish, without distinctly knowing the nature of the wish.

Love was formerly a commerce of fair-dealing; a *Love-for-love* scheme. Other times other manners. It is now a match played of tricks and sharpership, in which each side proposes to take fair or unfair advantages of the other. At present, sheer disinterested love passes for a chimæra, and the sentiments of it are left to garnish romances, or flower the fustian of some modern tragedy. All the metaphysical ideas of it are not so much as understood now. Here follows a specimen of the style of our modern lovers.

Clarissa.

*Clarissa.* Ah! if you did but love me!

*Townly.* Who me! not love you! Nothing is comparable to my love for you: you alone are the mistress of my heart. Without you I can have no thought of happiness: but . . . .

*Clarissa.* But what?

*Townly.* Nothing: only you know the world too well to take it ill: *Emilia* has a thousand pounds more to her fortune: and could I deserve your love, if I was so weak as not to let my reason get the better of my inclination?

And (N. B.) this is so much in common course, that the Hibernicism of his *incomparable Love*, yielding to his interest, passes unnoticed.

There is indeed a *Love*, which seems a contradiction to the power of *Interest*; and that is, when some raw, silly novice takes a passion for an object very much disproportioned to him; or when a rich old fellow marries his tucker-up: but neither does this deserve the name of genuine Love. It only supposes a more than ordinary eclipse of reason; a blind rage, that does not let them see how many bitter days they are preparing themselves, for

## LO

the sake of one night's luscious banquet. It is being put to bed in a fit of drunkenness, to rise the next morning miserably sobered, and with a head-ach for life.

LOVELY. See AMIABLE.

### LOVE-LETTERS. BILLET-DOUX.

There is no passion so writative as Love. The ill-spelt scrawl of the fair-one beloved is worth all the eloquence of Cicero. The great art of love-letters is to have none. They are not worth a farthing, when they are well, that is artfully, written. They should breathe the pure unaffected language of the heart; and are not the worse for expressing the disorder of the passion that dictates them. Nothing is truer than that trite maxim, so finely expressed by one of our writers, and which I think we have already noticed,

*“ And nonsense shall be eloquence in Love.”*

### LOVER.

A lover and his mistress, supposing them to be no novices, and to have seen the enemy, are two persons who think of nothing reciprocally, but how they may impose on each other; tell one another pleasing lies, which, by a tacit agreement,



## L U

agreement, the parties accept as the most perfect truths, or of which they only obligingly doubt.

### L U C R E T I A.

A name used to express a model of virtue: not very properly however, since she was, strictly and in fact, rather a martyr to her reputation than her chastity; whilst, to avoid the scandal with which Tarquin threatened her, on non-compliance, she gave up the *thing* itself to preserve the *name*, and wisely swallowed the affront, though afterwards she gave herself the air of dying of an indigestion of it.

### L U S T.

A term extremely odious; and which, however, as nothing is commoner than the thing itself, it behoves the fair to take care of not mistaking for Love. The test of both is enjoyment. If Love subsists unabated after it, the Love was real: if not, it was only Lust. But how should women not be deceived in this point, when the men themselves are often woe-fully deceived by themselves, and mistake one passion for another, all wide as is the difference?

M.

M A D.

*ARE you mad?* is a term often used, with no very forbidding tone to an enterprising lover, who has never more his senses about him, than when he seems to be so much out of them, as not to know what he is about. The truth is, that he only knows too well what he is about.

MAGGOT, WHIM, FANCY.

No man is without his maggot, either in life or love.

M A R R Y.

Most lovers, persuaded that he who marries is an enemy to his own repose, the betrayer of his own freedom, or a cully to his own desires, rarely employ this word but as a last resource.

After the ordinary declarations, a man worked up to a proper pitch, and who finds his fair one deaf to any other proposal, has recourse to this word, or rather to some term equivalent to a promise of marriage.

Thus,

## M A

Thus, *I have no designs on you but what are honourable*, signifies, “ Since you exact so much, and I must give you hopes of marriage, this may serve to quiet your scruples, till this lure may give me moments of advantage.”

In the mean time, this plausible word covers their approaches, as the blind of fascines does those of the besiegers, till their mine is ready for springing, to blow up the virtue thus sapped to its foundations.

## MATRIMONY.

A term which is the stale topic of ridicule to wittings, libertines, and coxcombs ; and a term of the utmost respect amongst the virtuous and the sensible. It is, like patriotism, the most noble motive, and most infamous pretext. It is the paradise of the wise, and the hell of fools. At present, the fashion is, properly speaking, to commit matrimony ; since, on the footing that things are, it is rather a crime than a virtue ; since no nobler a view determines numbers to it, than sends a highway-man to Hounslow-heath ; to wit, *the taking a purse*. Sordid interest is now the great master of ceremonies to Hymen, of which it pollutes the sanctuary, and dishonours the worship. Parents, who sacrifice their children to

## M A

to it, are worse than the Ammonites, who burnt theirs in honour to Moloch; at least the pain of those wretched victims was momentary, whilst the pain of these sold for interest is a lingering one, and often as sure as death.

## M A I D,

Is a general term for women before they are married; and often no more than a nominal title. The condition of a *Maid* is a state of fears, wishes, subjection, and slavery. A maid is often one who is heartily tired of domestic regularity. Marriage is the great gate by which she gets out of her capacity, though some make their escape out of it thro' the sally-port of an intrigue.

*Old Maid* is an atrociously abusive expression, generally employed to signify one who could get nobody to make her otherwise; and always meaning *a repenting one*.

MAIDENHEAD, vulgarly for MAIDENHOOD.

An ideal bliss, of which most men are extremely fond, from the notion they entertain of a superior joy, in leading rather than in following. Prince Henry, the son of James the first, accounted for it, when he said, in relation to the celebrated Lady Essex, that he did

## M O

did not care to wear a glove which another had stretched.

There are whole nations, however, who underprize it so much as to make it an article of marriage, not to be obliged to perform the ceremony of it, and get some friends to rid them of the trouble on the wedding night. This only proves however, that this point, like many others, is only matter of opinion.

MISTRESS. *See To LOVE.*

MONEY.

A term of infinite power in the present modern system of Love. The possession of it alone confers the title of Lover, as it does that of a Lord. A bank-bill, genteelly conveyed, beats all the fine things a Catullus or Tibullus could say. The English of it is extremely plain: "I leave to your needy  
"younger brothers and officers, who live  
"upon their commissions, the drudgery of  
"courtship: I love an easy, ready pleasure.  
"None of the vulgarisms of sighs, intreaties,  
"and the like nonsense for me. See, will this  
"suit you?" But remember we are in an age  
where nothing is given for nothing.

N.

N.

NATURE,

Is one of those words, in which the eloquence of lovers shines with success. Nothing is more persuasively employed than the appeals made to it, against the rigid prescriptions of duty. Thus when a lover makes use of this right argument:

“ Either Nature is imperfect in itself, by giving us inclinations that the laws condemn, or the laws are justly accusable of too great severity, in condemning inclinations given us by Nature.”

This profound sophistry means, “ Since you have scruples, my game is to remove them. Reason may give itself what airs it pleases; but if you love me, Nature will do the rest of my work for me.”

NO,

Is a term very frequently employed by the Fair, when they mean nothing less than a negative. Their *yes* is always *yes*, but their *no* is not always *no*. The air and tone of it determines



# N O

termines the signification? Sometimes too the circumstances, a smile or a look.

## N O T H I N G.

It is a maxim in general practice, as well as in Love, that she who says nothing, gives consent. Silence is then a formal acceptance of whatever is offered. A fair-one pressed to explain herself, and who says nothing, says full enough. One must be a great novice indeed not to construe her in that sense: but when there is withal a tender, languishing look, a perplexed air that accompanies this silence, there is no doubt to be made of the energy and meaning of it.

circumstances, a smile or a look.

# NOTION

It is a maxim in general practice, as well as in love, that she who says nothing, gives consent. Silence is a formal acceptance of whatever is offered. A fair one pressed to

## OATHS.

IN Love, are generally as false as counters, and like them are occasionally used to represent what ought to be the stake. True love is rarely lavish of them: it feels itself too real to need their enforcement, and delights in that Quaker-simplicity which defies them, and on the strength of which the Quakers call their religion *Truth*.

## OBEY,

Is a word never to be construed too literally. Thus when a lover says, "*I look on it as my duty to obey you: your will is my law.*" "He means, I treat you as a sovereign in order to make you my slave. I fob you with appearances, that I may obtain realities."

The conduct of most lovers justifies this interpretation.

There are moments in which a woman would be very ill pleased with a blind submission,

## O F

mission, and an obedience without reserve. Any lover, novice enough on those occasions to dread the fair-one's displeasure, would infallibly incur it. It is misconstruing her intention to obey orders pronounced only for form's sake, and on which she would have just reason to complain, if you was to act as if you thought her in earnest.

### O B J E C T.

*The object of my tenderness*, often means, "One who serves me for amusement, or for one, upon whom I have the very worst intentions, under the colour of love."

### O B S T A C L E S.

They are the whets of love, the great incentives of a desire to overcome them, of which that passion has all the benefit. They have often created, often revived, often perpetuated, and never destroyed it. They are the zest of an intrigue, which would without them have perished with languor and wearisomness. See DIFFICULTIES.

### O F F E R.

*I offer you a heart penetrated with the tenderest passion.* Words of course that signify  
K
very

very little. *I offer you my purse*, not only sounds better, but expresses more sincerity.

To OGLE.  
To fix one's eyes amorously upon a woman to catch her's, and strive to fix them. This is one of the first methods of attack practised by fortune-hunters.

P.

### PARAMOUR.

A FAVOURITE Gallant; a peculiar, a minion.

### PASSION. See LOVE.

It is the lively, continual desire of possessing its object. It is rarely a merit in the person affected by it. He is a passive machine, and suffers, not chooses, the impression by which he is actuated. If that was duly considered, there would be less violent complaints against folly, or inconstancy in Love. It is for those who are the aim of a love-passion, to weigh well the nature of it, and take their precautions accordingly.

### PITY.

One of the great avenues to Love. The women, naturally susceptible of the softer impressions, are most liable to this passion; they compassionate strongly those whom they see suffer: and it is a weak side, of which the

## P L

men take advantage, who feign sufferings, to bring them to real ones. Pity then, like charity, should begin at home.

### P L A I N T I V E.

The style of lovers is ever a plaintive one. A lover is naturally a querulous animal. Complaints of one sort or other fill up the letters and conversations of lovers: and he has not always the most reason to complain, who complains the most.

*What do you complain of?* in the mouth of the Fair, signifies, “I have granted you all that decency would allow me to grant you: it is your business to take the rest.”

### T O P L E A S E,

Constitutes the whole art of Love. It is one of those words that would be obscured by definitions. He who possesses the power of pleasing has every thing that is necessary to his success in love.

*I desire nothing but to please you,* is equivalent to saying, I love you. See **To LOVE.**

*At least tell me that I do not displease you,* is a trap of an encouraging compliment, as for the fair-one to reply, “*Who tells you that I am not pleased with you?*” imports, that she is entering into a course of payment.

### P L E D G E.



## P L E D G E.

*Receive this pledge of my tenderness.* This phrase, when it accompanies a present, signifies,

“ If you should have sense enough to see  
 “ my drift; if you should be on your guard  
 “ against my designs, here is something to  
 “ keep off those reflexions: here is a quieting  
 “ draught, for the watchful dragon of your  
 “ virtue.”

If a superannuated mistress takes this method, it means,

“ As good an opinion as I have of myself,  
 “ I dare not entirely trust the power of my  
 “ charms: I am of an age that I must expect  
 “ to pay for what I have, and atone for the  
 “ deficiencies of youth and beauty.”

In this case she resembles the Tyrians, who for fear their gods should leave them, tied them with gold chains.

Even a young mistress may use this expedient, and make a trifling present to a lover, backward in his offerings, by way of broad hint to him, to have recourse to this powerful battery.

**P R A I S E**, Flattery. Almost synonymous terms.

No woman loves a divided share of it. There is no pleasing two mistresses at a time with it. The women are yet greedier of praise than their lovers are lavish of it. Thus, when they say, "*I am not the dupe of these compliments: I hate praise.*" These are only traps for more of it: nor is there any danger of overdoing it with them. They all think, whatever they may pretend, like the queen of Naples, who said to her favourite minister,

*Tu m'aduli, si, ma tu mi piacci.*

"Though I know you flatter me, still you please me."

Too many women have been praised for their virtue, till they have been praised out of it. Next to interest, it is the love-engineer's instrument of attack.

#### P R E S E N T S.

A term of great power and energy, and, generally speaking, the shortest way for a lover to get to his journey's end. They are proportioned to the fortune and rank of the person upon whom the design is. A duchess may fall to a diamond-necklace, and a chambermaid

## P R

bermaid to a tawdry ribbon. It has even been known, that a silly girl has been seduced by a dozen of stick-cherries. In short, the great art is, how to adapt, place, proportion, and time them.

**PROMISES OF MATRIMONY.** See MATRIMONY.

Without entering into a detail of the signification of this term, it will suffice to observe, that making them is one thing, and keeping them another.

### P R O V O C A T I V E S.

There are no provocatives like youth and beauty on one side, and a healthy constitution on the other. It is all over with a man, when he is to be indebted for his powers of enjoyment to Spanish-flies, or inflammatory food : when he is obliged to cry out with the worn-out lecher,

Give me, ye Gods! of strength, those rich  
supplies,

Eggs, oysters, jellies, soups, and sparrow-  
pies !

### P R U D E,

Signifies a woman who at her heart is no enemy to gallantry, but loves it without noise;

# P R

or one who is slenderly provided with personal charms, and betakes herself to prudery, to acquire the esteem of the world; or one who wants to throw the veil of it over her conduct, or use it for a varnish to her reputation.

These grimaces, however, deceive nobody. We are in too clear-sighted an age to be the dupes of that false delicacy, that takes umbrage at every thing, and gives a criminal sense to the most innocent actions and words: a mysterious severity, of which some women hoist the standard, and pass one half of their lives in concealing the other half.

Occasions however occur too often to prudes, as they do to bullies, for either of them to brave it long on a false bottom.

## Q. QUALITIES.

*It is not your beauty alone that charms me, but the divine qualities of your understanding and heart: it is your soul alone with which mine is enraptured.* All speeches of this sort mean, "I find you are one of the sentimental ladies, forsooth! and on that footing you shall not want for some metaphysical jargon to dazzle and dumfound you."

But will these *spiritualities* pass? Yes, but with those alone who are spoilt by reading romances, or the double-refined nonsense of some modern French novel-writers.

## Q. QUARRELS.

They are the common appendage of a love intrigue. Falling out and falling in again, give it a variety, without which it would be too dull and uniform. Quarrels are the zest of coquettes and professed gallants. Accusing and justifying form a necessary diversion. Take away these grand movers, and you rob the sphere of love of its greatest activity.

Love

# QU

Love would stagnate in too great a calm: it is like the Pitterell who delights to live in storms.

There is even a moral reason for their quarrels: as neither side observes much fidelity to the other, they are apt to believe ill of each other; besides the policy of getting the start in complaining. Thence these reproaches, explanations, reconciliations, ruptures, and declarations of hatred.

In married life, the first quarrel is even dangerous; and, like the first step in life, decides of the future ones.

## QUARTER.

He must be a novice indeed, who does not know that when the fair-one cries out quarter, it is only a form of prayer to him not to shew her any.

*Quarter* is sometimes the debt of a superannuated lady to some petty-coat pensioner Adonis, upon whom she has no beauty to operate, but that of her strong-box.



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R.

R A K E S.

OF all the general maxims that seduce women, there is not one falser than that which recommends to them a reformed Rake. He is a being worn out, and unfit to proceed on so great a voyage as that of matrimony. Nature, in him, is drained to the very lees, both in sentiment and actual powers. His lavished vigour and youth have deserted him, before he has dreamed of founding a healthy progeny. A woman who ventures upon him is like one who would choose to put to sea in a shattered, leaky, worm-eaten vessel, that is sure to founder before half the voyage is over.

R E A S O N,

Is banished the states of Love. Wherever Reason is against Pleasure, Pleasure is against Reason, and generally carries the day. Sometimes, indeed, Reason is bribed into the interests of the enemy, and mounts the stage only

## R E

only like those prize-fighters, who have sold their battles, and are hired to take a beating.

*You make me lose my Reason*, in a lover's mouth, signifies, "Since it is a maxim in love, that no one is a thorough lover, who has any share of Reason, I renounce at least the appearances of it, in hopes to bring you to renounce the reality."

### RECONCILIATION.

Some Reconciliations are attended with such pleasure, that it is almost worth making a quarrel on purpose, for the sake of the joy of a Reconcilement. It is however dangerous to risk this practice so often as to stale it; for it may happen that the Reconciliation may never come.

### RENDEZVOUS. See ASSIGNATION.

### REPROACHES. See QUARRELS.

No word has a worse sound, or generally a worse effect. They are often used preventively, by those who are conscious of deserving them. They stale, when often repeated, and commonly defeat their own end. Many a passion has received its death-wound from them, for want of properly timing, or of skill and delicacy in the management of them.

No

## R E

No maxim, then, truer than the following one, which is rhimed for the sake of its being easier retained.

In Love, Reproaches are but rarely felt,  
And always harden where they fail to melt.

### R E P U T A T I O N ,

One of the great centinels upon female virtue.

*Think of what your love exposes me to: consider what may be said of us; signifies, "At least we must save appearances: cover our game, and throw dust in the eyes of the world."*

Thus in some women, Reputation is but a crime, the more in them, since they owe it to the vice of hypocrisy.

### R E S E R V E .

Nothing gives so great a set-off to beauty, or raises its value so much as Reserve, when unaffected, and owing to a just sense of one's dignity. A philosopher\* of this age attributes to it the source of politeness, and the very essence of power and beauty. Hear him:

"Politeness of manners is the work of the women. They have opposed to the superior bodily strength of men, victorious arms, when by their reserve they taught us to acknowledge the empire of beauty: a natural advantage, greater than that of strength, but which supposes the art of managing it properly. For the ideas which different

\* Buffon

## R E

“ people have of beauty, are so singular, so  
 “ opposed, that there is all reason to believe,  
 “ that women have gained more by the art of  
 “ making themselves desired, than even by  
 “ this gift of nature, of which men judge so dif-  
 “ ferently. They agree much more uniform-  
 “ ly about the value of what is in fact the ob-  
 “ ject of their desires, the price of which aug-  
 “ ments to them in proportion to the difficul-  
 “ ties of obtaining possession of it. The wo-  
 “ men then were greatly the more beautiful,  
 “ for respecting themselves enough to refuse  
 “ the addresses of all who attacked them in  
 “ any other way but that of sentiment; and  
 “ from sentiment once introduced into this  
 “ passion, the politeness in manners followed  
 “ in course.”

### R E S I S T A N C E,

In love as in war, is often only an art, in  
 the governor of a place to raise the importance,  
 and obtain the honours of war, for a fortress  
 from the first intended to be given up.

Women often resist in occasions, when they  
 would not be very sorry not to be the strong-  
 est. The great art of resistance then is to  
 push it to a certain point, equidistant from  
 too great a discouragement, or too great a  
 cheapness; by which means virtue is pressed  
 into the service of the passions, not to subdue  
 them, but to exalt the relish of them.

### R E S P E C T.

## R E

### R E S P E C T.

True love never goes without respect: and its counterfeit is often obliged to feign it, till an occasion serves to throw it out of the windows.

*I have too much respect for you*, in the mouth of a sly prostrate engineer, signifies, "I know better things than to hazard freedoms, prematurely, before the way is cleared for them."

In the mouth of a novice, it means, "I have too much bashfulness."

There are occasions, in which the plain English of it is, "I despise you too much to tell you that I love you." And this is generally addressed to those figures made to inspire rather a prudential respect, than rude desires.

Cruel is the situation of a woman treated with respect, for which she is forced to blush, by the consciousness of neither deserving, nor desiring it.

### R E T U R N.

*Pray make a return to my love*, signifies, "Agree to believe all I shall say to make a fool of you."

*Can one love without the hopes of a return?* This question is discussed under the article of HOPE, which see.

## RIGOUR.

This word formerly signified a hardness of heart, and insensibility, on which there was no making any impression. At present, it is the art of irritating the passion of a lover, of preserving the longer one's power, and of raising one's value or price upon him.

## RIVAL.

There are few persons worth loving, with whom a lover must not lay his account with being plagued by Rivals. A Rival then is looked on as a sure card to keep a heart in action, to give it a new degree of vivacity, or to reanimate an indolent lover, whom it may be dangerous to leave in too great a security. Sometimes a Rival is made use of as a shoeing-horn, to draw another into matrimony. He is a sort of bank opposed to a torrent, in order only to augment its violence.

*Rival* is sometimes synonymous to *out-bidder*. A lady of the town is on the point of a treaty with a man of fortune: he thinks the terms high; he hesitates; he wants to beat down her price. To determine him, a rival is brought into play, who he is afraid will take his *bargain* out of his hands: at this he is piqued in honour not to give up the point. He concludes upon the foot she at first proposed, and his charmer melts into his arms, upon touching



## R U

touching the first quarter of her settlement in advance.

### R O G U E.

Is generally a term of honour, or at least of tenderness. *He is a happy Rogue*,—the Rogue of my heart, and the like.

Sometimes indeed it is employed rather angrily, by a deserted damsel: as for instance, half sobbing and crying, “*I am sure he has been a Rogue to me:*” which is, in other words, “*I have been a fool to myself.*”

To RUIN a woman, to rob her of her honour, or (what is worse to many of them) of the reputation of it.

Terrible as this word sounds, there are of them who would look on no unhappiness so great, as that of having no reason ever to fear it would be attempted.

*Do you want to ruin me?* is a phrase of capitulation: a kind of dying speech of virtue, just going to be turned off.

### R U N - A W A Y,

*There is nothing left for it but your running away with me.* This is rarely hazarded in express terms: but when the fair-one is sufficiently disposed, and her reason destroyed, her artful seducer employs this proposal, tho’ in softened expressions, which at the bottom means as follows:

“Hitherto we have only committed the

# R U

“ common follies of love; but now, let us  
 “ consummate them by a stroke of eclat. I  
 “ have so perfect a *regard* for you, that I  
 “ make use of all the advantage your love  
 “ gives me over you, to persuade you to take  
 “ refuge in my arms, from tyrannical pa-  
 “ rents whose darling you are, whose life it is  
 “ necessary to *my* happiness you should im-  
 “ bitter for ever: (or perhaps) from a hus-  
 “ band who adores you, who is so cruel to  
 “ you as to want to have you all to himself;  
 “ and whom you are going to overwhelm with  
 “ shame and sorrow, whilst my passion lasts;  
 “ and it will last as long—as it can: I will  
 “ stand you in the stead of all you lose for  
 “ my sake: when I am heartily tired of you,  
 “ I shall arm myself with firmness enough  
 “ to part with you: you may cry, complain,  
 “ storm, all will be in vain: then you may go  
 “ back to your family; that is to say, if it is  
 “ silly and fond enough to receive you: if  
 “ not, there are the open arms of the town  
 “ for you.”

All this, the word *Run-away* implies,  
 though you may be sure so much is never  
 expressed.

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S.

SACRIFICE.

*I Sacrifice to you my heart, my liberty, &c.*  
This sacrifice is generally of no great importance, and is accordingly accepted for what it is worth.

*To sacrifice an old mistress to a new one.*  
Nothing costs a gallant so little, or flatters a fair-one so much, thus,

*“ I had a passion for Lucinda: I had inspired her with an equal one for me; and she will be desperately vexed at finding I sacrifice her to you.”*

This means, “ I know there is nothing of which you women are fonder, than being enriched with the spoils of another.”

But the sacrifice is doubly welcome when it is that of her dear friend, and her rival in beauty. Thus, *You reproach me with this conquest? well; I sacrifice it to you: can you desire more?*

This means, “ I will use you one day just as I use her at present. Your vanity shuts  
“ your

## S E

“ your eyes to this certain consequence: but  
 “ when a sad experience shall make you open  
 “ them, you will have no reason to complain.  
 “ Had not my conduct given you sufficient  
 “ warning ?”

## S C A N D A L.

After employing a thousand praises on the Fair one loves, scandal and detraction are what please the most; they are even received as implicit, indirect praise. Thus a lover who abuses, to his mistress, every woman of merit, and especially her dearest friends, proves himself to be a master of his art. It is one of the most leading avenues to a woman's heart, who always places to her own account whatever is detracted from another's.

The great Chinese moralist, being asked why he allowed scandal to woman? answered, first, because it is impossible to hinder it. Secondly, because the fear of it from one another is an useful check upon their conduct.

And, in fact, the tea-table assizes form courts of judicature, the respect of which has kept many a woman from playing the fool.

## S E R A G L I O,

An inclosure, in which a number of women  
 are

## S E

are shut up and inslaved to the pleasure of one tyrant. A modern author, speaking of a queen who kept a seraglio of men, prefers it as much the most natural and sensible establishment.

“ A seraglio of women, says he, in which  
 “ one man reigns sole sovereign, is like a  
 “ melancholy dismal valley, through which  
 “ creeps a poor narrow stream, scarce sufficient to afford water to two or three sheep  
 “ amongst a hundred that are perishing with  
 “ thirst : whilst a seraglio of men, presided  
 “ by a woman, is a joyous pasture, provided  
 “ with a copious spring, that never dries up ;  
 “ and furnishes abundance for the use and  
 “ refreshment of a whole flock. This then  
 “ is the most natural one. The other is an  
 “ abusive custom, and one of the grossest  
 “ grievances of arbitrary power.”

### S E V E R I T Y.

The art of appearing virtuous at a small expence. A serious deportment, modest looks. manners full of circumspection, an air that disconcerts a novice-lover, and serves for seasoning to an experienced one : a veil, under which the most refined coquetry is concealed. As this severity is often only matter of parade, it does its duty very ill in private. A fatal  
 instant

## S I

instant twitches off the mask, and in spite of all their precautions, the Fair have their unguarded moments; and whilst their tongues pronounce a negative, their eyes are in counter sense to their words.

## S H A M E,

Is one of the principal restraints, placed by nature and the world, to defend women by the apprehension of it from doing silly things. A woman who knows her interest, will preserve at least the shadow of it, even in the instant she sends the substance of it a packing.

*Are not you ashamed of yourself?* said by a fair-one, in certain circumstances, and with a certain tone, is a hint to proceed, which the shame would be not to understand.

## S H E P H E R D. S W A I N.

Terms synonymous to lover, and borrowed from the country, to preserve at least, in the words, some idea of rural sincerity and innocence.

## A S I M P L E T O N.

This is a term very often misapplied. The character of Wycherley's Country-Wife gives some idea of it; or at least of the danger of trusting one.

Some



## S I

Some only feign a childish simplicity, a soft innocent ignorance, to take in the men, and act the simpleton, that they may catch simpletons. Some affect a silly demureness, that mamma may not suspect them; others indeed, consistently enough with the term, blush at a double-entendre, by which they are simpletons enough to betray they are not such simpletons as not to have understood it.

### SICK. SICKNESS.

*I am sick with love. Sure you cannot refuse to cure the pains you cause?*—All this pretended sickness, and pain, never intrench an instant on the lover's pleasure; they never confine him to his room. He can, for all them, go to the plays, gardens, masquerades, and even to a bagnio. They are so little troublesome, that a lover would be sorry to be cured of his imaginary disorder, that amuses him so agreeably, and flatters so much the vanity of the women. In short, love-sick and sham-sick are synonymous terms.

It were to be wished, that in the states of love there was no more real illness than of this sort; our youth would be less liable to disorders, that send them very seriously to consult the sons of Esculapius.

### S I G H S.

Are useful interjections in the love-language.

## S U

guage. They are of special service to save the modest fair-one the pain of pronouncing those dreadful decisive words, *I love you*. They are very tiresome, however, when a languorous lover

*Vents only in deep sighs his am'rous flame.*

They are a very uncurrent coin, when employed by the men: thus, when a lover whines out *Cannot my sighs move you to pity me?* he deserves to be pitied indeed!

## S L A V E.

*I am your slave; you use your slave too cruelly;* signifies, "The more power I can make you believe you have over me, the more I gain over you."

## S U B M I S S I V E.

A submissive lover is a designing one: he plays the slave in order to become the master. All his submission and obedience only prove that he omits nothing that may pave him the way to absolute power in his turn. This is the old stale game, and not a jot the less successful for the being so.

## S U N.

All comparisons of one's mistress to the sun, the stars, &c. are out of date. They are all

# S W

so hackneyed out, that even poetry rejects them. One modern poet indeed has lately ventured to compare his mistress to the sun, because, like him, she was a *common* benefit, and shone on all alike.

## SWEAR.

*I swear, I protest to you that I will for ever be constant*; should never be understood but with the following restrictions: "So long as you afford me lasting pleasure, so long as you can amuse me agreeably, and preserve your power to charm me; for otherwise the implicit contract is, in fact, void."

This is both law and practice in love. As soon as the object ceases to please, the love-correspondence drops of course. A respect to oaths is treated as a chimæra; pleasure is the life-hold of love: and when pleasure ceases to exist, the court of conscience absolves the lover of all breach of them. Sappho, in the midst of her plaintive elegies on the inconstancy of her lover, admits that the Gods keep no register of lovers oaths. She knew so much before, and yet was the dupe of them. Women should imitate the Romans upon an occasion, when a noted liar made them a promise, which he confirmed by the most terrible oath, the whole assembly of that people an-

M

swered

## S Y

swered it, by yet a more terrible one, that they did not believe a word he said.

## S Y M P A T H Y.

The weakest reasons are strong enough to determine a heart already disposed to love. This term then is employed with success to those young people who are properly prepared by the reading of romances.

*It is, says an artful lover, a stroke of sympathy that attaches me to you; something I cannot define, and feel nevertheless.*

This signifies, "If I was to tell you the  
" true reasons of my addressing you, they  
" would but little affect you: perhaps too  
" they would make against me. My best way  
" is to have recourse to reasons of *sympathy*,  
" which are the more excellent, as they are  
" susceptible of no explanation, and may be  
" ranked in the class of the *unaccountables*,  
" the nonsense of which is not the worst  
" rhetoric in love."

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## T.

### TATTLE.

*HE is, nothing but a Tattle,* means, *First*, that there is no safety with him. *Secondly*, that he talks too much to be a solid performer. This is almost the worst character a man can have with the women.

### TEARS.

*Can you disbelieve my tears?* in the mouth of the Fair, signifies, “Tears are the eloquence of our sex; they move even the most insensible; can you then be more obdurate than others?”

This is a snare from which it is hard for a lover to get loose: for the women have an admirable talent at shedding of tears. The Spaniards have a proverb; *Lagrimas das mugeres valin mucho, y cuestan poco*, The tears of women avail them much, and cost them little.

When men employ tears, they have a great pathos. Some, however, have them at command, in which case they mean, “Since words alone will not do, perhaps tears may take you by the weak side of compassion. No actor could play his part better than I am now doing.”

## T O

Note, that this recourse to tears is seldom used: *First*, because the cruelty that extorts them is now-a-days pretty much out of fashion. *Secondly*, they savour too much of the whining lover, which is but an insipid ridiculous character. A point of love is now oftener carried by laughing a woman out of her virtue, than by crying her out of it.

### T E N D E R N E S S.

In the present system of love, signifies especially the happy disposition of women to gallantry: Thus when they say, *You know my tenderness*, it means, “I have too much vanity, “ interest, and self-love, not to keep you on “ the hooks with this bait I should be sorry “ to lose an admirer, whom a profession of “ tenderness may keep on my list.”

TÊTE-À-TÊTE. See ASSIGNATION.

### T O I L E T T E.

A woman may admit a lover to her toilette, when she is sure of the effect of her charms. It is like the artful confidence of a secret, one is certain will do one honour. When a woman suffers herself to be surprized at her toilette, it is as much as to say, “I have, as to “ my beauty, a clear conscience: it is all ho- “ nestly my own: and I am the more sure of “ doing



## T O

“ doing execution with it, for its not having  
“ the air of murder prepense.”

But when it comes to that dismal time of its being a necessity to make a face, the dressing-room door is well bolted till the operation is over. There is no secret better kept by the women than that of the toilette: it is even better kept than that of their intrigues.

## T O R M E N T S.

*Nothing can equal my torments, &c.* This signifies, “ There is in women a perversity  
“ that makes them delight in thinking their  
“ lovers suffer a great deal of pain for them;  
“ and to tell them so, is taking them by their  
“ weak side; as to the reality, that is out of  
“ the question: but, as they are fond of such  
“ expressions, why not play them upon them?  
“ they deserve it.”

And, in this conclusion, the men are not quite in the wrong. There are none deserve less quarter, or fair play than the tribe of teazers, for teasing-sake.

They wrong their trust, who beauty misemploy,  
And turn to torment what was meant a joy.  
Ye FAIR! who have from heav'n this gift receiv'd,  
Abuse it not: nor, by false pride deceiv'd,  
Affect a pleasure in a lover's pain,  
But court the merit of a gentle reign.  
Then if a wretch there is so void of sense,  
As to mis-use the favours you dispense,

## T R

On him employ, relentless, every art,  
To soften or subdue the rebel heart :  
At war with those who dare your triumphs brave,  
Humble the proud :--but spare the prostrate slave.

## T O T O Y.

Love-toying, with delicacy and refinement, is the science of very few. It is the very sauce to enjoyment, and of course more relishing than the meat itself. It is the very girdle of Venus, which wives should, like Juno when she visited Jupiter on Mount Ida, know how to put on upon proper occasions.

## T R A N S P O R T S.

*I am no longer master of myself: I give way to my transports.* This said by a lover, whilst he throws himself at his mistress's feet, or tips her some other dangerous attitude, means, "Whatever impertinent caution your reason  
" may suggest to you, I would have you ra-  
" ther believe my madness, &c."

There is no entering into the infinite detail of all the effects, emotions, revolutions, that these affected transports may produce : be it sufficient to observe, that as they have a show of deliriousness, such as a violent fever exhibits in a sick person, so when the fit is over, what has passed is as little remembered by the one as by the other.

TROUBLESOME.

## V A

### TROUBLESOME.

A troublesome lover is one of those antiquated lovers who exact delicacy, constancy, and attachment from their mistresses. He is almost as unreasonable as a fond husband, and as much out of the fashion. The present system of toleration on both sides, seems too commodious not to grow into an established one.

### TRUCE.

*Truce, I beg you, good Sir, with your compliments.* This phrase used by a woman who is immoderately praised, signifies, “I am insatiable upon the article of compliments; the way to make you continue them is to plead modesty, which will furnish you a new topic upon which to praise me.”

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## U.

### VANITY,

HAS brought more virtues to an untimely end than any other vice. A woman whose vanity is hurt by the apprehended desertion of a lover, to keep him, will very often take the  
very

## U N

very step which will bring on that desertion ; and in the loss of her virtue, rob her of all real foundation for vanity for the future.

### V E R S E S.

They were formerly in great vogue in Love : at present they are generally exploded. It is enough that a lover vents his nonsense in poetical prose.

### V I R T U E,

In numbers of Women, is no more than a regard for their reputation. A desire of raising the value of one's favours, and of inflaming, by teasing, the passion of a silly lover : the desire of acquiring esteem by resistance : the hopes of getting a husband : the disagreeableness of a gallant, his follies, or indiscretions : a natural coolness. All, or some of these, compose the essence of virtue in the greatest part of the women.

Who is the most virtuous of women ? (says a modern author) she who by constitution is the most amorous, and by reason the most chaste.

V I R G I N I T Y. See MAIDENHOOD.

### U N A C C O U N T A B L E.

It is the *je ne sçai quoi* of the French, and a term often used like *fate, stars, destiny, &c.*  
The

## U N

The true sense of which is, when a woman will do what she will do; and instead of owning the ridiculousness of her passion for a worthless object, she pleads an unaccountable liking or impulse; and prefers renouncing her reason, and building a system on no foundation, to the painful task of controlling her inclination, and subordinating her heart to her duty.

### U N C O N S T A N T.

*You are an unconstant.* This reproach, well weighed, signifies, “My self-love is more flattered by imputing to you a fault, of which I am myself the cause, than if I was to tell myself that I have not charms enough to fix you.”

The truth is, that unconstancy is oftener a misfortune than a crime. A lover cannot always help it. He is innocent, because he is passive in it. Not to deserve inconstancy, if not a cure, is at least a consolation.

### U N D R E S S.

The fair-one who meets her lover in a certain undress, or a studied negligence, shews plainly what she would be at. The olive-branch, or the white flag, are not more expressive signals in war, than this *Undress* in Love. It speaks of itself, that she is not so strait-laced, that a ruffling would discompose

## U N

pose her. The least experienced of lovers might feel that they have nothing but to take the field to make sure of their triumph: the victory waits but for their onset. A fair-one in this condition declares herself ready for the sacrifice to Venus. There wants nothing but the priest and the altar.

UNFAITHFUL. See UNCONSTANT.

## U N I O N.

*Can you deny yourself the pleasure there is in the union of two hearts?* means, “I am drawing you the luscious picture of Love, such as it was in times of yore, that I may disguise to you the present state of it, which might not serve my purposes so well.”

## U N J U S T I C E.

To reproaches of inconstancy, the answer often is, *You do me great injustice.* The meaning of which is, “It is true, I saunter, I flatter from beauty to beauty; but why should you find fault with me? it is the way of the world. Would you have me set up for a reformer of it? Pleasure is my property; and I have a right to take my own wherever I find it.”

W.



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## W.

### WANTS.

WOMEN of little experience are apt to mistake the urgency of bodily wants, for the violences of a delicate passion; and sometimes are betrayed into this favourable construction by their own exigencies, which do not suffer them to stand examining motives too nicely.

In this case, the appetite is a coarse feeder, that does not stay to pick its bits, but takes the readiest, with a voraciousness that proves more the necessity than the pleasure of the meal. The hunger is all the sauce.

WHO KNOWS *but he may marry me at last?*

A common term, or at least a common thought of girls, who have seen little of the world. It is the usual conclusion of those soliloquies which love, supported by vanity, engages them to make. A man of condition, rich, and struck with the charms of a young person, addresses her, and soon finds the way to her heart. He makes proposals to her, and promises in course. The young creature, full of the prejudices of a virtuous education, tho' poor, rejects them at first. The gallant then sets himself to work to dissipate her fears, and  
vanquish

vanquish her scruples. Letters, presents, and especially some female intriguer, who talks all the while of honour, whilst she is labouring to undermine the principles of it, are employed to turn the girl's head, and induce her to accept a lodging well furnished, and a table well kept. The reflections of the young creature disturb this happiness, she declares she had rather return to her *needle-work* than live in infamy. Then the difficulties and inconveniences of marrying, at least *for the present*, are pleaded, and at length believed. The girl returns to her old seducing thought, *Who knows but he may at last marry me?* which had before prevailed, and tranquillizes herself. "I am  
 " adored, says she to herself; I am adorable.  
 " So much pains, so many rich presents, are  
 " sure proofs of my lover's sincerity: then he  
 " is so fine a gentleman: would he deceive  
 " me? Why should I despair of my fortune?  
 " Why should not I grace a coronet as well  
 " as another? Have I less charms than lady  
 " such an one, who jumped out of the  
 " street into a title and a coach?"

But soon the scene changes, and the illusion vanishes; when my Lord, satisfied with having taken with her the copy of a marriage, proceeds to finish an original one with some lady of fortune or rank equal to his own; or, what is worse, changes one copy for another. Then  
 the

## W I

the *Who Knows* is converted to rants of madness and despair; then succeed the exclamations of Traitor, Villain, and the like, till Madam, now wiser at her own expence, acquiesces in the ordinary course of things, and suppresses the *Who Knows* for ever.

## W I N N I N G.

*How winning you are!* The English of this is, *How weak am I!*

## W I S H.

*I wish I could love you,* in the mouth of a fair-one, signifies, “I actually do love you.”

*I wish I could hate you,* signifies precisely the same as above.

## W I T.

The wit of these times consists in a defiance of common-sense, a licentious impertinence. Its chief employment is to put off false sentiments for true ones: to carry off the most worthless proceedings with an air of triumph in them: to ruin women, to debauch the wife or sister of a bosom friend: to feign a love never felt. In short, it makes many comedians in love, and not one true lover.

The primitive acceptation of this term was an honourable one. A wit was formerly a character of worth and solidity. It supposed a

## W O

refined, shining understanding : one who had the courage to think before he spoke or wrote ; who stuck to the standard of reason and propriety. But this was too grave a character to maintain long its estimation. Such as yet adhere to it, are called, in derision, Philosophers, and are very little valued by the men, and not at all by the women, who look on them as odd, sober, insipid personages.

Opposed to these is another species of wits, who are now in high reign. Every thing with them is lively, sparkling, and frothy. These are the idols of the women, and are by them preferred to all, except to moneyed men, whose substantial eloquence out-cuts even the powerful charms of their splendid nonsense.

## W O M E N .

Women compose the world's necessary half. Their destination is to please, to be lovely, and to be loved. Nothing can compensate to them their failure in these points ; they are the very constituent ones of their happiness.

The eastern nations, who confine them in a sort of prison they call seraglios, avoid none of the inconveniencies which their conversation may produce. They are themselves often the slaves of one particular woman who strikes their fancy, and they deprive themselves of the joys of a freedom of passion.

Those

## Y O

Those who do not love them are yet more blameable than those who love them too much.

There is no definition can reach them. Every man's experience must be his interpreter of them; but this may be said with great justice to them, that far the greatest part of them incite their lovers to all that is virtuous and honourable. No woman worth loving ever loved a coward or an abject villain. It is generally the fault of the men when a commerce with them becomes pernicious or dishonourable.

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## Y.

### YELLOW.

THE yellow jaundice in Love. See JEALOUSY.

### YIELDING.

The great art of *yielding* consists in studying well before-hand the time, place, person, and, above all, the consequences.

### YOUTH.

All the eloquence of the Ciceros and Demostheneses is not equal to the natural eloquence

## Z O

quence of youth. The glare of it blinds one to its faults. Its privileges are numberless. There is no atonement or compensation received in Love for the want of it. It is the greatest merit, and often the only one, that is required to succeed. No wonder then that women take such pains to preserve the *appearance* of it, long after the substance is departed. In vain; there is no retrieving, nor repairing it. There is no second bloom in nature, nor procurable by art. The attempting it is a yoke, and a stale one: yet women are fools enough to have the rage of giving their decline a new ridicule, by their for ever fruitless endeavours to conceal it.

## Z.



## ZEAL.

THIS term, more poetical than prosaic, signifies much the same as Love, Ardour, Passion, Flame, &c. to which we refer.

## ZONE. The Virgin Zone.

Whatever stuff this zone was made of, which the virgins of ancient times wore about their waists, it is at present so lightly wove, that it is apt to give way at the least touch.

## FINIS.



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A D V I C E

TO

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UNMARRIED WOMEN:

TO

RECOVER AND RECLAIM THE FALLEN;

AND

TO PREVENT THE FALL OF OTHERS,

INTO THE SNARES AND CONSEQUENCES

OF

SEDUCTION.

---

IT IS NOT THE WILL OF YOUR FATHER WHICH IS IN  
HEAVEN THAT ONE OF THESE LITTLE ONES SHOULD  
PERISH, ——— MATT. XVIII. 14.

---

L O N D O N :

PRINTED FOR J. F. AND C. RIVINGTON,  
N<sup>o</sup> 62, ST. PAUL'S CHURCH-YARD,

MDCCLXI.

AND  
UNMARRIED WOMEN  
TO  
RECOVER AND RECLAIM THE FALLEN  
AND  
TO PREVENT THE TOLL OF OTHERS  
INTO THE SAME AND CORRUPT MINDS



THE writer of this address having had frequent occasions in the course of his duty, in a very large parish, to give his advice to young women in the situation of those for whom it is designed, he is induced by the belief that his endeavours have in some cases been attended with success, and the hope that others in the same situation might be benefited, to extend his advice beyond the limits of his parochial care, to the unfortunate objects of that description in general.

And he is not without hope, that it may be also of advantage to young women of a better character; who, though not in a situation to need the use of arguments to reclaim them,

may at one time or other be exposed to danger, and by observing the steps and consequent sufferings of those who have fallen, may be kept themselves from falling. If it shall answer the double purpose of prevention and cure, and while it restores the one, shall be the means of securing the other from infection; in whatever degree these ends shall be attained, the writer's feelings will be gratified, and his earnest wishes so far accomplished. His endeavours will at least have been well intended, and will leave him the satisfaction of having tried to save from the ruins of their fallen state, a part of the community who are too often left to perish unpitied in their sins, for want of some timely interposition of means, which are at least worth trying, to reclaim and save them.

ADVICE,

*Hackney, Octr. 14, 1790.*

## A D V I C E, &c.

**T**HAT the advice you have received may have a more lasting effect than the momentary impression it may have made upon you at this time;—that it may be remembered, and be always at hand to guide and assist you, to strengthen you and keep you from falling, I leave it with you for your perusal: and I pray you, whenever you read it, to read it with the same desire with which it is written; the earnest desire that it may profit you, and be the happy means to reclaim and save you.

I am aware that in the opinion of many the task I undertake is hopeless, and the attempt is more likely to excite their ridicule than any serious expectation of success. But I am not disheartened by the little encouragement which general opinion



or my own observation afford me. Unpromising as the prospect may be, I am not without hope myself. My well meant endeavours have, I trust, in some cases been successful, and though perhaps the instances are not many, in which persons in your situation have been reclaimed, I will not despair of seeing some, at least, converted from the error of their ways. It is, however, worth the trial; and it is certainly the duty of a faithful shepherd, to seek and to save that which was lost. “ If  
 “ a man have an hundred sheep, and one  
 “ of them be gone astray, doth he not  
 “ leave the ninety and nine, and goeth in-  
 “ to the mountains, and seeketh that which  
 “ is gone astray, and if so be that he find  
 “ it, verily I say unto you, he rejoiceth  
 “ more of that sheep, than of the ninety  
 “ and nine which went not astray. Even  
 “ so it is not the will of your Father which  
 “ is in heaven that one of these little ones  
 “ should perish \*.”

Happy

\* Matthew xviii. 12, 13, 14.

Happy shall I think myself—Happy will it be for you, young woman, if this shall be your case—that you may be found; that you may be brought back to the fold from which you have strayed; that you may regain the character which you have lost with the world, and be restored to the favour of your God.

The first step to amendment, and to reconciliation with God and with the world, is to be sensible of your sins. This, I trust, many of you are; and that your own feelings of shame and remorse would spare me the pain of recalling to your minds the situation in which you stand both with the world and with God.

But not all in your unhappy situation are sensible of their guilt, or the consequences of it. Though brought to this state of infamy and ruin; abandoned by the man they loved, and left to encounter alone the shame and difficulties into which he hath brought them; cast out and forsaken by

their friends ; shun'd by their companions ; loaded with ignominious reproaches among their equals ; and without a character to regain admission into the families of their superiors ; there are among you some, who are not yet sensible how sinful and wretched their condition is. Painful therefore as it may be to others, painful as it is to my own feelings, to recal to those of greater sensibility, the evils of which they are already but too sensible, it is necessary for you who are not yet awakened to a sense of your situation, to be told, "*from whence you are fallen* \* ;" that you may not think lightly of your sin or danger, but, from a serious conviction of both, may earnestly repent and return to the paths of virtue.

Let me then, not with any desire to distress the feelings of those whose solitary hours have again and again brought these things to their remembrance, but that you who are yet thoughtless and unconcerned about

\* Rev. ii. 5.

about your situation, may compare what once was your happy state with what it is at present, lead you back to those happy days, when, under the roof of parents whose delight, whose hope and dependance you were, you once lived in innocence and peace: who, whatever other comforts they were denied, had you to be their joy and boast;—had in you all the satisfaction that parents of the highest rank can have: you were the fond object of their delight in your earliest years: you were their hope and expectation as you grew up: you were their anxious care when you became fit to go out into life: and at length your settlement in some family of character and credit crowned all their wishes, and terminated all the tender sollicitudes that they had for your safety and success.

From the religious principles and virtuous habits in which you were brought up, and the respectable family in which they had the good fortune to place you when

you left their care, they flattered themselves that you were settled for life, secure from the dangers to which young females are exposed, who are not protected from the temptations to which they are subject when they have no place or employment to fill up their time, and afford them the means of earning their bread.

In the service in which they placed you they fondly hoped that you would remain till a suitable opportunity should offer, of settling for life with some prudent and industrious man of character, to whom, your behaviour in service would not only have recommended you as a wife, but fitted you to undertake the care, and make your little income go as far as possible in the decent maintenance of a family.

Such were the reasonable expectations of your parents ; and such would have been your happy state if you had gone on in the way in which they put you. Happy were you while you did so : but at length the  
seducer



seducer came and robbed you of your innocence and peace.

Young and inexperienced, you admitted to your acquaintance men, whose designs you had not the judgment to discover nor discretion to escape. Tired of service, and eager to be independent as you thought, in your haste to become the wife, you became the prostitute of the man you loved.

His character, his connections, his ability to maintain you if you should become his wife, you never considered. His regard for you, you believed to be the same as your's for him; and his dispositions you measured by your own. You gave him credit for the most pure and honourable intentions, and you were perhaps not to be persuaded to the contrary, though your parents or friends might intimate their suspicions and fears.

Your confidence at length betrayed you to your ruin. The familiarities of courtship encouraged him to make encroachments



ments upon the liberties you allowed him. You suffered him to take liberties which prudence should have told you to refuse. The restraints of modesty which became your sex, you were less careful to observe as the time of your nuptials drew near; and at last, passion overpowered the guards of principle and duty: you yielded to the temptation of the moment, and were undone.

The fences of modesty once broken down, the repetition of your shame became easy to your seducer. The repetition of promises of marriage on his part, the consciousness of having nothing on your's to refuse, together with the fear least he should leave you if you should now offend him, made you a slave to his lusts; till at length you found, what your prudence should have told you before, that the man who robs you of your virtue means not to make you his wife—that, if he had meant to marry you, he would have been the first to protect your virtue, and not to seduce it.

Such

Such I suppose are the steps which led you to your ruin. But there are some in your situation, whose fall has not the excuse of youthful passion and misplaced confidence to palliate their guilt, or claim our pity.

Necessity is sometimes assigned as the cause, which is but another name for idleness and vice. Young and healthy, with the use of her hands, and a character to recommend her, no young woman can be at a loss for the means of an honest livelihood. She must have lost her place by misconduct, and forfeited the character which should recommend her to another, or be too idly disposed to seek or wish for another, before she can have the plea of necessity to urge in her excuse: And then, it is a plea which she should be ashamed to make; for the wages of sin are a resource which a virtuous character would rather perish at once, than basely accept. No inconvenience, no suffering can be equal to

to the loss of character in any respect ; but to a virtuous woman it is so precious that she would suffer any thing rather than prostitute her person, and barter her modesty for bread. And indeed, whenever it comes to this, the wretched remainder of life is scarcely worth preserving. It is better to perish for want, than prolong by infamy a life that has nothing left but the sinful wages of prostitution for its support.

But it is lust rather than want, vanity rather than necessity that are the occasion and the means of their fall. Not content with their humble condition, they have preferred the wages of sin to the wages of industry, and sacrificed their virtue to their love of dress, to the foolish desire of being finer clothed, of being raised above their companions, and earning their support by an easier service than that of labouring for their bread ; too late experiencing that all their golden dreams have vanished with the loss of their innocence, and left them exposed

posed to want, to wretchedness and shame, when the lusts of their seducers have been gratified, and they have been turned off unpitied, laughed at for their credulity, and in vain complaining, to make way for newer objects of their caprice.

By whatever steps you lost your virtue; whatever were the motives on your part, or the arts on the part of your seducer, what (let me ask) were your feelings when you found yourself deceived, abandoned, and undone? Alas! fruitless tears, unavailing complaint, solitary hours of remorse, and dread of that shame which a few months more would bring to light, succeeded to the happy hours which you passed in the service or situation which you left.

At length the hour arrived, the painful hour, which is naturally attended with dread and pain, and peril enough, but in your case was accompanied with feelings far more distressing than the temporary sufferings

ings of your delivery—the fear lest that which is the only comfort to sustain the suffering mother in other cases, the child that is to be born, should live—live to be your reproach and shame. To the dread and sufferings of childbirth were added the reproaches of guilt, and the shame of its discovery.

No joy to you that a child is born into the world—no happy father to welcome its birth—no congratulating friends to rejoice with you when it is over—not even any to comfort and assist you in your sufferings; perhaps not the necessary assistance that your situation needed; much less the comforts which the virtuous woman, however low in life, finds some tender neighbour ever ready to administer in this time of need.

In all the lonely hours of your confinement, how wretched must you have been! What days and nights of misery did you pass! dreading the approach of that time when  
you



you must again go forth into the world to meet its disgrace; perhaps secretly wishing that the offspring of your shame might not live to reproach you; perhaps even meditating, in a moment of despondence, mischief to the helpless infant, and only restrained by divine grace, of which you were not yet utterly forsaken, from putting your wicked purpose into execution.

The child however lives, and has been brought here to be baptized\*; but no attendance of friends and neighbours accompany you upon this occasion. He has been received into the number, and admitted into the privileges of a Christian, but

B not

\* The time of giving this advice to the unhappy women who were the objects of it, usually was on their coming to church with their children to be baptized, and to return thanks after their delivery; an opportunity which the writer thought favourable to impress them with a sense of their situation, and to reclaim them. His practice was to call them into the vestry-room, and give them, in substance, the admonition contained in these pages, varied according to their circumstances and their feelings.



not into the privileges of a legitimate child. To the perpetual shame of the mother, and the unmerited disgrace of the child, he is recorded as a bastard. That register which will hereafter inform him of his birth, will tell him of his mother's crime. To the loss of a father's tenderness and support which, when he comes to years of discernment, he will expect to find, he will have the mortification to be loaded with his mother's shame; and the sin of his father will be visited upon him, in scornful reproaches, to the third and fourth generation.

And you, unhappy mother, if you are not divested of the feelings and mean to discharge the duties of a mother, what a load of care and trouble have you brought upon yourself, to maintain, to educate, to provide for your child! The whole of that care which, when divided between both, is a sufficient charge to the father and mother, rests upon you alone. The poor unfortunate infant is deserted by the father; and though

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the officers of the parish may oblige him to pay for its support, he will do nothing more than he is compelled to contribute, and that perhaps, to the great discredit of the understanding, the humanity and the policy of the parish, a sum paid down at once, which he considers as a composition for his crime, and a release of every care and duty that he owed his child. Unhappy child! deserted by one parent.—Unhappy mother! so unequal to the cares and duties of the other. What difficulties have you got to struggle with on his!—how much have you to suffer on your own account, before you can regain admittance into any family where you may have an opportunity to work out your repentance with God, and retrieve your character with the world!—difficulties and trials not less than those you have already gone through; which will require all your resolution, circumspection and care through the remainder of your life; and which, if you are sensible of your situation, will be almost enough to make

you exclaim, "*What good shall my life  
do me\*?*"

Such, unhappy female, is your situation; such the difficulties and troubles which you have brought upon yourself.

But what is to be done? The past cannot be recalled; and in vain, will you say, do I tell you how wretched your condition is, unless I can point out the way to amend it.

It is with this friendly wish that I address you. It is not to give you unnecessary pain, but to excite a disposition and desire to be rescued from your unhappy state, and to assist you in recovering your character and your peace of mind, that I recall these things to your remembrance.

It is true, you have done this great wickedness and sinned against God: you have forfeited the favour of your friends: you have

have lost your character in the world. But do not despair: God is to be reconciled: your friends will again receive you into favour: the world, at least the liberal part of it, will be disposed to forget what is past, if you are truly penitent, and your future conduct shall prove you to be so.

It is not the will of your Father, you find, that one of you should perish. If you return penitent and converted, he will receive you. He invites you to his mercy. *"We pray you in Christ's stead, be ye reconciled to God \*."*

To make your peace with God, the first step I have already told you is to be sensible of your transgression. Commune therefore with your heart. Pour out your soul in prayer to him for his pardon and grace. Let it be your constant practice every night when you go to bed, and every  
B 3
morning

morning when you rise, to pray that he will forgive your sin and heal your infirmity. Say with David, "*I have sinned against the Lord\**," and the Lord will say also unto you, "*I have put away thy sin, thou shalt not die.*"

At intermediate hours, without waiting for the opportunity of formal prayer, without leaving your employment to retire into your closet to pray, let your heart have frequent access to God. "*When you are in heaviness think upon God †.*" Weary and heavy laden with your sins, look up with hope and faith to him of whom cometh your salvation.

Beside these daily duties of devotion be sure that you neglect not the ordinances of God. Keep his sabbaths holy. Take all opportunities of frequenting your church: and the remainder of the Lord's day employ

\* 2 Sam. xii. 13.

† Psalm lxxvii. 3.



ploy at home in reading, if you can read, the scriptures, and other religious and edifying books. By such a serious and continued use of the means of grace you will find comfort and advantage. If you thus seek the Lord he will be found of you—seek him with your whole heart and he will hear your prayer: he will forgive your sin: he will, if your heart be truly humbled and your penitence sincere, say unto you as unto the woman taken in adultery—“*Go and sin no more* \*.”

But remember that “God is not to be mocked.” It is not an outside shew of sorrow and conversion, nor is it a little present remorse or reformation that will restore you to his favour. Your repentance to be accepted of him must be both sincere and lasting. It must lead to actual amendment, and to all the circumspection, care and exertion that are necessary to effect it.

B 4

Together



Together with earnest prayer to God for his grace to guide and strengthen you, you must exert your own endeavours to avoid and to withstand temptation. You must "*Set the Lord always before you.*" Say with David "*He is on my right hand therefore I shall not fall †.*"

The same reformation and continuance in well doing which are necessary to restore you to the peace of God are necessary to regain the good opinion of the world.

Your friends, when they see you to be truly contrite and reformed, your manners chaste and free from every thing offensive or unbecoming, your behaviour such as becomes the penitent, will again receive you into their houses. They will forget, they will not however reproach you with what is past, but after the example of their heavenly father will welcome your return. They will say with joy "*This my child was*  
"*dead*"

*"dead and is alive again; was lost and is found \*."* And every good mind will join with them in encouraging and assisting you to persevere in the reformation you have begun: nay, your return will not only give pleasure to the good on earth, but *"there is even joy in the presence of the Angels of God over one sinner that repenteth †."* But while I encourage you to expect all this, let me deal fairly with you and warn you of the difficulties and dangers you have to expect.

Respectable families will at first be fearful to admit you into their service. However disposed to give you credit for good intentions, and to have compassion upon your situation, they will be afraid to employ, or to give any countenance to one whose repentance may arise rather from the present inconveniences which she suffers, than from a real conviction of her sin, and a thorough change in her dispositions;

\* Luke xv. 24.

† Luke xv. 10.

tions; and who may therefore requite their humanity by returning to her shame and bringing trouble and discredit upon them.

Their prejudices and fears, grounded perhaps on the instances they have observed themselves of persons in your situation making this ungenerous return to their protectors, will operate strongly against you. You must therefore determine to persevere in the reformation you begin, or it will not secure to you the continuance, if at all admit you into their service.

Affure yourself of your own determination to do it before you attempt to get into service again: and when you have had the good fortune to regain a comfortable settlement, let nothing tempt you to lose it. The decency of your manners and the modest shame that marks the sincerity of your conversion, is the only character that you have now to recommend you. And when  
you

you get into place, your behaviour will be narrowly watched, and if you are not careful to avoid even the appearance of evil you will be suspected and dismissed.

And here, that I may leave undone nothing that appears to be necessary for your safety, let me give you a little advice respecting your future behaviour.

In the first place let me advise you, as you value your reputation, your interest, your happiness in this life and that which is to come, shun your betrayer. Have no communication whatever with him. See him not—hear not from him; read not any of his professions. He means only again to seduce and to abandon you. Suffer none of his plausible tales of remorse and promises of marriage to reach you. He will, if he can, contrive to fall in your way; or he will endeavour through some friend to convey into your hands the false vows which may induce you to admit him again

again into your company: and you will be but too much inclined yourself to listen to his falsehood, and believe that he is yet disposed to marry you. But if you wish to avoid the repetition of your guilt and disgrace, shun him as the enemy to your peace. Banish him not only from your affections but from your very thoughts. If you admit him into your company you are undone. If you give him a moment's credit for a disposition to make you satisfaction for the injury he has done you, your ruin is nearly effected. He will again persuade you to believe that he means to marry you, and your own credulity will easily give him credit for all the sorrow and sincerity he professes. But his professions are now not only to be suspected: they are certainly false. You may be assured they are. The man who could seduce your virtue, who could bring you into your present situation, and leave you exposed to all the shame and difficulties that you have had

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had to suffer, is a base deceiver, by whom you must be weak indeed if you are again to be betrayed.

To your resolution in this respect, let me add the prudence that will be necessary with respect to other men.

If you are in a family where there are other servants, the men will think themselves at liberty, perhaps your female fellow servants will encourage them, to try the virtue which has once been overcome; and they will expect to find no great difficulty to effect their design. Till you have convinced them by a prudence and propriety of conduct, and by a spirited resistance of their wicked designs, that you are not the woman they take you to be, you must expect that they will take greater liberties with you than with other women. You will therefore find it necessary to keep them at a greater distance. The modest reserve



reserve that becomes your sex, and particularly your situation, must forbid the approaches of rudeness, and the liberties they would take.

By thus placing a double guard where you find yourself exposed to danger, you will at length discourage, if you do not shame them from repeating their attempts. The firmness and the modesty of your behaviour will be a check to their rudeness, and force them to desist from their purpose with shame to themselves and credit to you.

I need not tell you how necessary it will be on your part to avoid every appearance of encouragement to those who would take advantage of your situation.

Even if you had never fallen it would have become you to be very careful of your conduct in the company of men ; not by any language, looks, or familiarities, however innocent your dispositions, to give them  
any

any encouragement to take liberties that you ought not to allow.

Those lively dispositions, which are nothing more than the chearfulness of youthful spirits, if they are not restrained by prudence and discretion, might bring you into greater danger than you are aware. Men not so virtuous in their dispositions as the females they converse with, are apt to put a wrong construction upon the sprightly manners of your sex. Vanity leads them to interpret your civilities into affection for themselves; and the liveliness of your temper their own vicious dispositions lead them to conclude is the effect of like dispositions in you. Or however free from suspicion or design they may be, familiarities tend to loosen the restraints of modesty, and insensibly lead you into danger.

And if it becomes the virtuous woman to restrain the levities of youthful gaiety, and let her discretion guard her from the encroachments

croachments of the rude and vicious, how much more necessary is it in you who have already been seduced; whom they will therefore think it no hard task to seduce again; whom too they will have less reluctance to bring again into such a situation than they would have to debauch a virtuous character; and whose seduction they will not only have less scruple to accomplish, but they will be less in fear of the reproaches of the world, because the world expecting no good of you will think very lightly of the crime of bringing you again to shame—how much more, I say, does it become you to be discreet and prudent, to be always upon your guard, to keep at a double distance from the borders of temptation and sin, to avoid not only the loose and licentious conversation of libertines, which every woman who has any regard for the modesty of her sex will do, but every thing in your whole behaviour and deportment that is likely to bring your character again into danger, by encouraging

ing the approaches of rudeness on their part, or weakening the powers of resistance on yours.

To the precautions I have given you, your own experience will suggest others that will be necessary to secure you from falling again into the situation from which you are now, I trust, recovering.

From your own experience learn where your greatest danger lies. Was it a too great confidence in the man you loved that led you to your ruin? Trust not to the most plausible professions and appearances in future. Above all others trust not the man who has already robbed you of your character and peace. Him, I have already cautioned, and I again beseech you to shun as the serpent that beguiled the first of your sex, and will, if you listen to his deceitful tongue, again beguile you to your ruin. Let your past credulity warn you to beware

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how you trust to professions and promises again.

Was it by imperceptible degrees of familiarity that he made the advances which he did ; and did you, as you drew nearer to the lawful consummation of your wishes, become less guarded in the liberties you allowed him, till at length your prudence and discretion left you ; passion was left exposed to passion, to artifice and temptation, and you insensibly yielded to his lust ? I have already cautioned you to resist the first approaches of such familiarities in future ; there to place your guards, and then to make your stand when the enemy is at a distance, ere his nearer approach encrease your danger, and make it much more difficult to resist. Let your own experience tell you how necessary that caution is.

Was it by the aid of intoxicating liquors that he accomplished his design ? I do not suppose you to be a drunkard. Drunkenness



ness is bad enough in men, but a drunken woman is a disgrace to her sex; and, if she has not already gone to the extremity of vice, she has but a step to go, and from that it is not her virtue that has hitherto restrained her. No: I am not supposing you to be so far lost to shame as to debase your nature by a habit of this sort. If I thought you such, I should spare myself the trouble to advise or reason with you: it would indeed be casting pearls before swine to do it. But if you have been overcome by persuasion to drink more than you should, and that was the occasion and the means by which your passions were inflamed, and the tempter lulled asleep the guards of reason and prudence that ought to have been awake and watchful to protect you, let your experience warn you hereafter to refuse the cup of poison, and never again be tempted to drink to the incitement of lust, or the loss of that command which modesty prescribes and gives you.



Was it vanity, the childish vanity of dress that so beguiled you? Did you yield to the solicitation of some one superior to yourself to gratify the pride of being better dressed, supplied with money, and living at your ease? and did you expect that the same profusion which supplied you then would continue to support you in the way that your foolish heart might wish? Your own experience has shewn you your mistake. When once his purpose was effected you found yourself exposed, without a friend, without a place, without a character, to want, to ignominy and neglect. Not degraded to a level only with your former companions and fellow servants, upon whom you looked down with pride while you were better dressed and kept than they but plunged into a state of wretchedness and ruin far below the lowest of them.

Root out therefore from your heart the very wish of dressing or aspiring beyond the state in which the providence of God hath placed

placed you. Whenever you are enticed by those above you, whether they be your masters, your master's sons or friends, or whoever else, ruin must ensue if you have not the resolution to withstand the bribes with which your virtue is assailed. Marry you cannot suppose they mean one so much beneath them, if they were not already, to their greater shame, in many cases married men. Spurn therefore the offers that they make to bribe your vanity. If *they* can so far forget the principles of duty and honour, as ungenerously to avail themselves of the advantage which their fortune, their address, their power gives them over the defenceless virtue of their vain and weak dependents, instead of protecting as they ought those who are committed to their protection and care, do *you* shew them that you are at least in one respect their superiors; and shame them from their purpose. Shew them that you are not to be bribed or bought, and they will desist with disappointment and shame from their attempts:

or if they will not, and you cannot otherwise escape their repeated insults, seek an asylum in another family, where you may be safe from the snares of such unprincipled and profligate men.

Needed you another reason, in addition to the danger to which it leads, to induce you to give up this silly pride of dress, I would ask you whether (when you had sacrificed your virtue to gratify your vanity) the very end for which you did it was obtained? Did it lift you into the notice of your superiors, or make you the object of greater respect among your equals? No; the very contrary was the case. While you were contented with your station, and dressed and conducted yourself in a manner that became it, you were valued as you deserved; but no sooner did you put on the garment spotted with sin—no sooner did you dress beyond your situation, and aim at a character which did not belong to you, than

than you forfeited the good opinion of those above you, and you became the sport of those whom you considered to be now below you; not exciting, as you foolishly supposed, their envy, but their suspicion and their scorn. The livery of your shame that you wore upon your back, instead of lifting you up above your former acquaintance, instantly lowered you in every one's opinion, and you see in consequence how low you now are fallen. Root out therefore let me again beseech you, if this be your passion, the desire of dress. Cut off the wish of appearing finer than your situation needs or your circumstances will allow, and you will cut off one occasion of your fall. Be contented with your situation, and dress neat and decent as becomes it.

It were well indeed if every young woman in service, instead of wasting so much of their wages as they do in dress, that at least does not add to the credit of their appearance, if it does not endanger their

virtue

virtue, would lay by a little of the money which they now unnecessarily spend to purchase necessaries for a family when they come to settle in life. They would find it very useful not only to begin life with, but it would buy them many articles of housekeeping that they would find the comfort of through life, while it is now gone without leaving the least remains of advantage, or at all conducing to their present good. But you have, in your case, particular need to be frugal, and spend nothing upon yourself beyond what your situation requires. You have a child that will call for all that you can spare; whom, though the father or the parish must maintain, you as a mother, will, I hope, never abandon. *"Can a woman forget her sucking child, that she should not have compassion on the son of her womb \*?"* No, I trust you never will forget that, though not born in wedlock, it is born of you. Though the father may stifle the feelings of affection

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and duty in his breast, you never will suffer the feelings of the mother to be erased from yours. Deserted by him, your duty as well as your care is doubled. You must supply the place of a father and do his part as well as your own; for the child has no one to look to but you for the tender offices of both; the discharge of which, as he grows up to need your care in his education and future settlement, is the best reparation you can make to the child, and I will add for your encouragement, that nothing that you can do will be more pleasing in the sight of God, or more effectually recommend you in the opinion of the world.

I have done. I cannot say more to induce you to turn from the error of your way and live. If you are disposed to be reconciled with God; to be received again into the favour of your friends; and to be restored to the situation from which you are fallen;—if you have any desire to recover your peace of mind, your happiness



in the present life, and to obtain eternal happiness in the next, you will listen to the advice I give you, and afford me the satisfaction to hope that it has not been given in vain.

But if you prefer misery to happiness; an infamous to a virtuous character; the wages of iniquity to an honest livelihood;—if you prefer the society of drunkards, prostitutes and the most abandoned of all descriptions, to the society of the sober and virtuous, who are disposed again to receive you into their number, you must take the consequences. Life and death are before you. The resources of infamy, if you should still be disposed to seek a support from thence, will soon fail you, and what will you do in the end thereof? Some one may for a while support you in idleness and vice, but you will soon be cast off as you have been before, and driven to seek your last wretched pittance in the streets; and could you but in imagination see, or could

I describe to you the distresses of your situation when it comes to this ; could you but conceive the sufferings of those unhappy women whose bread depends upon the precarious resources of their infamy ; their persons prostituted to every disgusting form which in the shape of man they can entice into their snare ; eaten up with disease and filth ; drunken and profligate themselves, and none to converse with but associates alike abandoned, whose horrid oaths and imprecations the ear must have been habituated to the extreme of wickedness that can hear without trembling under the fear of instant destruction :—Could you be witness to the miserable lives they lead ; how the wages of their prostitution are earned ; and the streights to which they are driven when those wages fail, when the resources of the night are wanting, and they have not earned the accustomed means of recruiting their exhausted spirits or supplying the common necessaries of food and lodging for another day ; often re-

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duced to the last extremity, to steal or starve:—could you see the sufferings they undergo in private, though decorated with the hired ornaments of dress when they appear in public; what they endure to get a precarious livelihood the little time their miserable existence lasts, and the early death in which it terminates, under every painful and distressing circumstance of mind and body that can embitter the closing moments of their life;—were you only to ask the dying prostitute, feeling as she does the consequences of the past, and foreboding those to come, *“What fruit had you then in those things whereof you are now ashamed, for the end of these things is death\*?”* You would need no argument that I could use to persuade you to shun the deceitful paths that lead to this miserable end.

God grant that you may well consider these things, and that you may have the wisdom and grace to *“see in this your day the things which belong to your peace†.”*

\* Rom. vi. 21.

† Luke xix. 42.

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